

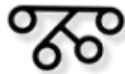
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**Linguistic Choices in Recreating the Style of the Source Text in Translation**

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**Linguistic Choices in Recreating the Style of the Source Text in Translation**

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Supervisor:  
mr.sc. Vesna Beli

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## **Abstract**

Style is an integral part of both literary and non-literary texts. The question of style is a question of choice, and, in order for translators to produce the best possible translations, it is necessary that they be given structured guidelines which can help them make the appropriate choices. Stylistics can provide these guidelines because it aims to explain how a text means rather than just what it means, and knowing how texts mean is essential for translation. The focus of stylistics is varied - it can be pragmatic, sociolinguistic, or literary - but they all consider both the choices of the author or translator and the effects they have on the reader, all of which is essential for translation in order to understand how the original work interacted with its original audience and how the translated work might interact with a new audience. This paper analyzes some of the stylistic issues when translating poetry, metaphors and maintaining the proper register of the source text, however, further research is needed in order to create comprehensive guidelines which would combine stylistics with translation studies in order to facilitate and improve the translation process.

**Keywords:** style, stylistics, stylistics in translation, style and literary texts, style and non-literary texts

## **Sažetak**

Stil je ključan dio kako književnih djela, tako i neknjiževnih tekstova. Pitanje stila je pitanje odabira i, kako bi prevoditelji mogli proizvesti najbolje moguće prijevode, potrebno im je ponuditi strukturirane naputke koji će im pomoći prilikom određivanja najprikladnijih odabira. Stilistika može ponuditi te naputke jer joj je cilj objasniti na koje načine tekst ostvaruje značenje, a ne samo kakvo značenje tekst ima, a znanje o tome na koje načine tekst ostvaruje značenje je ključni dio prevođenja. Stilistika može imati nekoliko fokusa: pragmatični, sociolingvistički ili književni, ali svi oni uzimaju u obzir i autorove, odnosno prevoditeljeve odabire i učinak koji oni imaju na čitatelja, što je ključno za prevođenje radi shvaćanja kakav je učinak izvorno djelo imalo na svoje čitatelje i kakav bi učinak prevedeno djelo moglo imati na nove čitatelje. U ovom radu analiziraju se neki stilistički problemi prilikom prevođenja poezije i metafora te zadržavanja prikladnog registra izvornika, no potrebno je provesti daljnja istraživanja radi stvaranja sveobuhvatnih naputaka koji bi objedinili elemente stilistike i prevoditeljstva da bi se olakšao process prevođenja.

**Ključne riječi:** stil, stilistika, stilistika i prevođenje, stil i književna djela, stil i neknjiževni tekstovi

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**Part One**  
**Discussion**

## **Linguistic Choices in Recreating the Style of the Source Text in Translation**

Producing a good translation is a complex process. One of the stages of this process is how to maintain the style of the author of the source text and “transfer” it into the target language. But before analyzing the ways in which the style of the author can be maintained and replicated in the translation we have to ask ourselves what is style and why is it important in the context of translation? The noun *style* has a long history and wide range of meanings. *Style* derives from the Latin word *stylus* meaning stake or pointed instrument for writing, and modern meanings are an extension of this. The most relevant meaning listed in its definitions in the Oxford English Dictionary is: “The manner of expression characteristic of a particular writer (hence of an orator) or of a literary group or period; a writer’s mode of expression considered in regard to clearness, effectiveness, beauty, and the like” (quoted in Hawthorn, 2000: 344). According to Merriam-Webster dictionary, style is “a distinctive manner of expression (as in writing or speech)”, “a particular manner or technique by which something is done, created, or performed”, “a distinctive quality, form, or type of something”, etc. Abrams (1993: 203; emphasis in original) defines style as “the manner of linguistic expression in prose or verse – it is *how* speakers or writers say whatever it is that they say”. It is evident, from these definitions, that style is an integral part of every text and cannot be neglected, and that the translator has to be able to make the appropriate choices which would allow him or her to recreate the style of the source text in translation. The reason for choosing style as the topic of my Master’s thesis is because style is a quality that I am very conscious of when I am translating, especially when I am translating literary texts, but have rarely had the opportunity to study it in detail. Most translation theory deals with topics such as translating culture-specific items, metaphors, idiomatic expressions, or choosing appropriate terminology, but the topic of style is rarely mentioned. This paper allows me to approach the subject of style from a perspective which may help me improve my translating skills and be beneficial to my future career as a translator. In this paper I will analyze the linguistic choices I made while translating segments of two texts for my Master’s thesis, *Avantura osobne promjene: Priručnik za odrasle koji žele još rasti* by Ljubica Uvodić-Vranić and *Reading Children's Literature: A Critical Introduction* by Carrie Hintz and Eric L. Tribunella.

The scientific discipline which studies style is called stylistics. Stylistics – more strictly known as literary stylistics or linguistic stylistics – is a *linguistic* approach to style or an approach that focuses on the linguistic properties of a writer’s style of a literary text. Leech

and Short (1981: 13) say that stylistics “simply defined [is] the (linguistic) study of style ... literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function ... The aim of literary stylistics is to relate the critic’s concern of aesthetic appreciation with the linguist’s concern of linguistic description.” while Simpson (2006: 2) defines stylistics as “a method of textual interpretation in which primacy of place is assigned to language.” Stylistics is closely connected to translation because, according to Boase-Beier (2011: 153) it “aims to explain how a text means rather than just what it means, and knowing how texts mean is essential for translation.” She continues that “Stylistics explains the fine detail of a text such as why certain structures are ambiguous or how a metaphor works, and is used to describe both literary and non-literary texts. (Boase-Beier 2011: 153)” The focus of stylistics is varied, it can be pragmatic, sociolinguistic, or literary, but they all have one thing in common - they all consider both the choices of the author or translator and the effects they have on the reader, all of which make stylistics a cognitive discipline. According to Boase-Beier (2011: 153), “the context of a text is always seen as cognitive context: it includes not only what happens in the world in which the text is situated, but also what speakers of a language, members of a culture, or readers of a poem or tourist brochure know and think and feel with respect to both text and world”. All of this is essential for translation and in order to understand how the original work interacted with its original audience and how the translated work might interact with a new audience. The stylistic theory that lies in the core of this understanding is essentially descriptive because it relies on connotations, and hidden meanings, with ambiguities, gaps, silences and the way the language of a text mirrors its subject, which is a phenomenon known as iconicity (Leech and Short 2007: 187–190, quoted in Boase-Beier 2011: 154). Translation Studies tends to distinguish between literary and non-literary translation (Hatim and Munday 2004: 73–4, quoted in Boase-Beier 2011: 154). Stylistics, on the other hand, generally assumes that the same linguistic means are at the writer’s disposal in literary and non-literary texts (Stockwell 2002: 7, quoted in Boase-Beier 2011: 154), and yet there are important differences. In both literary and non-literary texts these differences fall under the scope of the study of register. Register is “a term used to refer to the particular stylistic characteristics typically associated with a certain text-type, subject, or degree of formality.” (Boase-Beier 2011: 154) To think about style and register is to think about the text’s functions and effects, and with them, think about the question of choice. For example, in their book *Reading Children's Literature: A Critical Introduction*, Hintz and Tribunella quoted an excerpt from Benjamin Keach’s *War with the*



*Devil* whose official translation I could not find, and, therefore, had to provide my own translation which brought about several issues related to the issue of translating literary texts. In the following example the quote in the source language is followed by my translation, this will be done throughout the paper wherever a side by side comparison of the source and the target text is needed.

Example 1:

[Source]

Nay, hold vain youth, thy time is  
s h o r t ,

I have thy breath, I'll end thy sport;

Thou shalt not live till thou art old,

Since thou in sin art grown so bold.

I in thy youth grim death will send,

And all thy sports shall have an end.

(Hintz and Tribunella, 2013: 33)

[Translation]

Ne, čekaj, tašta mladosti, vrijeme ti je  
k r a t k o ,

Moj je život tvoj, skončat ću ti vrijeme  
s l a t k o ;

Neće ti se priličit da uživaš u svojoj starosti,

Jer hrabar postade drskim grijehom mladosti.

Na te mladog kobnu smrt ću poslati,

Pa će slatko vrijeme tvoje naglo skončati.

Because this excerpt is written in verse it was necessary to take into account all the factors relevant for the translation of poetry - the words and meaning on one hand, and the “flow” and rhythm on the other hand. The words and meaning embody certain issues related to the images, similes, metaphors, culture-specific words, phrasal verbs, idioms, punned expressions, and grammar of both the source text and the target text, while the flow and rhythm include rhyme, alliteration, assonance, consonance, etc. in order to produce musicality in any poem. However, sometimes these “musical elements” are somewhat lost in translation. In order to create the most accurate translation possible it was necessary to analyze the original poem keeping in mind all the aforementioned factors. The first factor is poetic structure, i.e. the syllabic and rhyme patterns. It is important to note that the structure meant here is the plan of the poem as a whole, the shape and the balance of individual sentence of each line. So, it does not have to relate directly to the sentential structures or grammar of a language, even in fact it is very much affected by the sentential structure. Thus, maintaining the original structure of the poem may mean maintaining the original structure of each sentence. However, in this case the syllabic pattern was not preserved because this excerpt proved to be too short to provide the translator with enough contexts to condense the meaning into 13 syllables per verse. The decision was made that the translator focuses on other structural and linguistic issues. The rhyme pattern (aa bb cc) was reproduced in the target text in order to compensate for the omitted syllabic structure. The second step was to analyze the linguistic issues, the first one being the issue of register. The source text was written using archaic word forms (e.g. thy, shalt, art grown, thou) and it was necessary that the target text reflect the archaic structure. The choice was made to achieve this by using archaic forms of nouns, verbs and other structures in the target text, such as skončati, (ti) postade, kobnu smrt, na te. Next issue was the translation of metaphor in the line “I have thy breath”. A metaphor is a figure of speech that constructs an analogy between two things or ideas, and the analogy is conveyed by the use of a metaphorical word in place of some other word, in this case “breath” is a metaphor for life force, and, therefore, for life itself. Although the conceptual metaphor of “life force (soul) = breath” exists in the target language, the decision was made not to use the same, or any other similar metaphor, but to resort to paraphrasing and translate “breath” as “život (life)”. The final step was of an aesthetic nature. The aesthetic values, as Newmark says (1981: 65) are dependent on the structure (or poetic structure), and sound. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. a translator cannot ignore any of them although s/he may order them

depending on the nature of the poem translated. Aesthetic values in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). These aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, s/he impairs and distorts the beauty of the original poem. To preserve the aesthetic values it was decided that the word order should reflect the structure of poems in the target language, which usually means incorporating inversion of sentence elements, and to use assonance and alliteration wherever possible.

Another example of the stylistic importance of identifying and recreating the appropriate register but in a non-literary text can be found in Uvodić-Vranić (2010: 43, emphasis in original) in the following line:

Example 2:

[Source]

Mladić demonstrativno izlazi iz restorana, djevojka trči za njim, tuče ga šakama po leđima vičući: *Luđače! Idiot! Majmune! Vрати se i budi ljubazan prema meni!*

[Translation]

A young man demonstratively leaves the restaurant; a young woman runs after him, punching at his back screaming: *Nut case! Idiot! Jerk! Come back here and treat me with respect!*

In these examples the effect of the text on the reader is extremely important, as well as the register. The issue here is one of relevance, and Boase-Beier (2006: 44) employs relevance and Relevance Theory in translating style. She reviews Gutt's *Translation and Relevance* (2000, first published in 1991), in which Gutt made a number of suggestions about how translation could be explained using Relevance Theory, including these elements:

- i) translation, as communication, works under the assumption of relevance (that what the translator intends to communicate to the audience is relevant enough to them to make processing it worthwhile).
- ii) a translated text is an instance of interpretive, as opposed to descriptive, use (the translator

is saying what someone else meant).

iii) texts in which the way of saying – the style – plays an important role require direct translation, as opposed to indirect translation, which, like indirect quotation, just gives the substance. (Boase-Beier, 2006: 44)

Here the direct translation and the indirect translation are coined from “direct quotation” and “indirect quotation” by Gutt: “Direct speech quotations preserve exactly what was said, whereas indirect speech quotations give an indication of what was meant” (Gutt, 1991: 125). He proposes to “define translation along lines paralleling to direct quotation”, in that “[It] calls for the preservation of all linguistic properties, so this kind of translation calls for the preservation of all communicative clues” (Gutt, 1991: 128). In the aforementioned example from Uvodić-Vranić we have an emotional scene between two lovers and it is necessary to convey the mood of that scene, rather than to provide the closest possible translation, i.e. the literal meaning of the words in the emphasized part is less important than the effect they need to have on the reader. The literal translation of the original emphasized part is “*Crazy man! Idiot! Monkey! Come back and be polite to me!*” It is evident that such translation would fail to convey the appropriate meaning, produce the intended effect on the reader and preserve all communicative clues; therefore some linguistic elements had to be paraphrased in order to reflect the register and the effect that the source text has on its reader.

Sometimes it is possible to use stylistics in order to explain the source text writer’s choices by identifying what the usual syntactic pattern or collocation would be, sometimes using statistical methods (Leech and Short 2007: 34–59, quoted in Boase-Beier 2011: 155), but regardless of statistical and grammatical possibilities, it always comes down to the issue of choice. For example, whether we say “the cat sat on the rug” or “the cat sat on the mat” is not a grammatical but a stylistic choice based on sound repetition. If the reasons for the choices made by the original author are understood, it is possible to judge to what degree similar choices have been or can be made by the translator (Parks 2007, quoted in Boase-Beier 2011: 155). Stylistics can help translators and translation critics understand the effects of features in the source text upon its reader, and help them identify what Boase-Beier (2011: 155) calls “different cognitive contexts of original and target readers.” The following example from Uvodić-Vranić (2010: 43) illustrates this difference in the reader’s cognitive contexts.

Example 3:

[Source]

S kim još Verica može usporediti svoga supruga?

[Translation]

To whom else can Vera compare her husband?

The choice of translating ‘Verica’ into ‘Vera’ lies in the choice between domestication (adapting the foreign name ‘Verica’ into something more English-sounding) and foreignization (keeping the name in the original) of the target text. The reason for choosing domestication as the preferred translation strategy in this case is the need for a placeholder name. What is meant by that is that the author used the Croatian name ‘Verica’ to designate an example female, someone who does not have to exist, but is the author’s construct in order to serve as an example. The name ‘Verica’ does not have a connotation of an ordinary, placeholder name in English because it is an uncommon name in English speaking countries. One might argue that the name ‘Vera’ is also uncommon and not “ordinary” enough to be perceived as a placeholder name, but the same goes for ‘Verica’ in the context of the source text. However, I believe that in this situation the placeholder name does not have to be completely “common” or unmarked because it gives the translator an opportunity to convey the author’s style of writing. If the author chose an unusual placeholder name in the original text, the same should be done in the target text. The choice that was made here was based on the effect this name would cause in the reader, and the connotations that go with it. As Boase-Beier said:

[T]he two basic assumptions of stylistics – that style reflects choice and attitude, and that it is the style that engages the reader by activating cognitive context - suggest two things about the act of translation, in particular literary translation: that it is essentially about the mind behind the text, and that it is a creative rather than a mechanical act. These in turn suggest that a translation might sometimes be evaluated less by its closeness to the source text than by whether it fulfils [sic.] the stylistic criteria of the text-type it belongs to in the degree and nature of interaction it allows its reader. (Boase-Beier 2011: 155-6)

I have mentioned translating metaphors earlier in the paper when I was talking about translating literary texts, more specifically poetry, but there are cases when metaphor is used in non-literary text. Metaphor has generally been considered a difficult area for translation and translation of metaphor has even been treated as part of a general problem of

“untranslatability”. However, it is extremely important to analyze translation of metaphors because of their prevalence in both literary and non-literary texts. Pilkington mentions that “metaphorical utterances are not simply alternative ways of experiencing what could equally well be expressed literally [...] They are not merely ‘decorative’ in some superficial sense. They differ in terms of *what* they communicate, as well as *how* they communicate. (Pilkington, 2000: 89) Stylistics (and especially cognitive stylistics), on the other hand, generally assumes that the same linguistic means are at the writer’s disposal in literary and non-literary texts (Stockwell 2002: 7, quoted in Boase-Beier, 2011: 154), and yet there are important differences. For example, metaphors that describe life as a journey (Lakoff and Turner 1989: 9–10, quoted in Boase-Beier, 2011:154) will be found not only in all cultures but also in all types of text. But the way different text-types work to engage the reader will be different and so, consequently, will the way they are translated. Boase-Beier (2011: 154) notes that “literary text will typically be open-ended, demanding that the reader adjust his or her view or way of thinking as reading progresses, so the translator is likely to try to keep the target text similarly open to the reader’s interpretation.” An example of this can be found in Uvodić-Vranić in the following lines:

Example 4:

[Source]

Mi vidimo ono što je u skladu s našim naočalama. (Uvodić-Vranić, 2010: 43)

[Translation]

We see the world how we want to see it

Example 5:

[Source]

Stoga je pravi izazov reći ponešto o uspješnim vezama, tom rijetkom blagu koje svatko želi za sebe, a da pritom ne zna gdje je škrinja zakopana i još manje zna kako blago izvaditi iz škrinje i upotrijebiti ga. Ako i nađu blago, tada nemaju ključ za otvaranje škrinje, ili je otvore na brzinu pa potroše sve što je u njoj bilo.

(Uvodić-Vranić, 2010: 48)

[Translation]

Therefore it is a challenge to say something about successful relationships, that rare treasure that everyone wants but does not know where the chest is buried and even less how to take the treasure out of the chest and use it. Even if they do find it, they either do not have a key to open it, or they open it and quickly spend the treasure within.

In Example 4 the choice was made to paraphrase the metaphor in order to avoid a “complete breakdown” in communication, because the usual phrase is the idiomatic “Vidimo svijet kroz ružičaste naočale” (“We see the world through rose colored glasses”). The author probably wanted to create a reference to this idiomatic phrase, but ended up creating an unusual phrase which is difficult to translate directly and preserve the metaphor. In Example 5 the author used “buried treasure” as a metaphor for a successful relationship and “key” as a metaphor for the things needed to unlock the secret to a successful relationship. In this case, due to the similarities between these metaphors in the source language and target language, they were preserved and translated accordingly. As we can see, these two approaches are two ends of the translation spectrum, but which approach is better? If we place great emphasis on the feature of metaphor as cognitive rather than linguistic (Boase-Beier, 2006), the creative translation method might be the best choice, i.e. substituting the image of the source text with a target language image which can evoke a similar cognitive state. Boase-Beier argues that “the way we read literature means that literary metaphors are processed differently; they are processed in keeping with the ‘maximal subjective involvement [of] the reader’” (Boase-Beier, 2006: 97). She believes that unlike non-literary text which does not require any changing of metaphor in translation, metaphor in literary text is based on a way of thinking – “the way the mind worked to create figures of thought” (Boase-Beier, 2006: 96), and it is necessary to “change the cognitive domains which the reader will relate to one another” (Boase-Beier, 2006: 100). In other words, to reproduce the way of thinking in the cognitive process of understanding metaphor, the target-oriented change is recommended. However, if this process of creating cognitive domains which the reader will be able to relate to one another is impaired or obstructed or if the translation would create confusion in the reader, then it would be better to avoid creative translation and resort to paraphrasing.

We can conclude that style is not merely a sense, a hunch or an abstract term that cannot be pinpointed; it is something embedded *in* the language of a literary text. Stylistics offers theoretical linguistic approaches to investigate the style, rather than dismissing it as intuition or a hunch. For literary translators, stylistics can help identify important stylistic features in

the source text, and can help them evaluate whether equivalent features are or are not present in one or several translations of that original and whether the equivalent functions are or are not achieved. Awareness of stylistic theories is necessary for the translators in their translation practice, even for translators on non-literary texts. As Boase-Beier says:

Knowledge of stylistic approaches to translation can help us understand more about what style is, what its effects are, how it works and how it becomes transformed in the translation process ... knowledge of theory might also allow us to read for translating more effectively, by paying close attention to style and recognizing what is important for its effects, by being open to its cognitive dimensions, and by enjoying an enhanced awareness of what is universal and what is culture specific. Such knowledge can inform decisions made during translation, however tentative they are. (Boase-Beier, 2006: 147)

Furthermore, stylistics can improve translation strategies. It can help identify the dominant feature(s) of linguistic phenomena, which might be the privileged concern for a translator's translation strategy. For instance, stylisticians believe that the cognitive process of metaphorical utterances is essential, namely, *how* to communicate rather than what to communicate should be the focus. Built on this theoretical concern, the creative translation strategy, which attempts to produce a similar cognitive process, is allowed for and called for.

A good literary (and a good non-literary) translation must reproduce something of the source text's style; otherwise the distinguishing literariness in the original will not be conveyed in the target text. Special techniques, craft, and rhetorical effects are characteristics of literary texts compared with nonliterary texts, and hence they should be captured and properly maintained; whether they will be maintained depend on the translator's awareness of them (most importantly), the linguistic and cultural restrictions, and the target audiences. What is remarkable is that the translation strategies depend upon the communication situations by which we can specify the relevant contexts. It is not that the satisfactory translation of a recreation, or a quite literal statement, is impossible; what is significant is the relevance in a certain context. Considering style to be "a cognitive entity rather than a purely textual one" (Boase-Beier, 2006: 147), Boase-Beier argues that "Style ... reflects a series of choices, determined in part by a cognitive state which has absorbed historical, sociological and cultural influences. This state of mind is attributed by a reader to a character, narrator, or to the author" (Boase-Beier, 2006: 147). Gutt (2000) sees the essence of poetic language or non-standard language to be the "communicative clue" which guides us to "the author's intention"



(Gutt, 2000; quoted in Boase-Beier, 2006: 90) and “alerts us to the speaker’s wish to draw attention to a particular word, phrase or passage” (Boase-Beier, 2006: 90). To attain a similar state of mind and to draw similar attention in the target context should be a criterion of a satisfactory literary translation from the stylistic perspective, no matter what specific translation strategies the translators employ. With regard to a so-called satisfactory or most appropriate translation strategy, it has to be acknowledged that the issue is complex, and that the translator is often placed in a situation where on the one hand this solution is not great, while on the other hand that solution is not ideal. It probably boils down to what kind of translation we want to produce. Further research on style is necessary in order to improve the existing theories, but it is undeniable that style is an essential part of the translation process and that every translator, especially those who specialize in literary translation, will benefit from such knowledge.

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**Part Two**  
**Translations**

## **Translation 1**

Uvodić-Vranić, Ljubica. 2010. *Avantura osobne promjene: Priručnik za odrasle koji žele još rasti*. Zagreb: Profil.

## Glossary:

(biti) hladne glave	keep a cool head	<a href="http://dictionary.cambridge.org/dictionary/british/keep-a-cool-head">http://dictionary.cambridge.org/dictionary/british/keep-a-cool-head</a>
biti slijepo optimističan	be blindly optimistic	<a href="http://www.thetimes.co.uk/tto/news/politics/article3089895.ece">http://www.thetimes.co.uk/tto/news/politics/article3089895.ece</a>
bračna svađa	marital argument	<a href="http://www.amazon.com/Taming-Marital-Arguments-Breaking-T-R-A-P/dp/1615990194">http://www.amazon.com/Taming-Marital-Arguments-Breaking-T-R-A-P/dp/1615990194</a>
istospolna grupa	same-sex social group	<a href="http://ir.canterbury.ac.nz/bitstream/10092/5699/1/thesis_fulltext.pdf">http://ir.canterbury.ac.nz/bitstream/10092/5699/1/thesis_fulltext.pdf</a>
izmjenjivanje emocija	emotional exchange	<a href="http://jfh.sagepub.com/content/34/2/143.short">http://jfh.sagepub.com/content/34/2/143.short</a>
međusobni komunikacijski kanali	joint communication channels	<a href="http://www.undg.org/docs/13297/One%20Communication%20Strategy%20Sierra%20Leone.pdf">http://www.undg.org/docs/13297/One%20Communication%20Strategy%20Sierra%20Leone.pdf</a>
osobine	personality traits	<a href="http://ideonomy.mit.edu/essays/traits.html">http://ideonomy.mit.edu/essays/traits.html</a>
partnerska veza	romantic partnership, romantic relationship	<a href="http://books.google.hr/books?id=UJ3TYcBeVWsC&amp;pg=PA4&amp;lpg=PA4&amp;dq=%22romantic+partnership%22&amp;source=bl&amp;ots=GeJCaSltl5&amp;sig=XW4qA8KMPgj97ViR9PhZIQRzwJ0&amp;hl=en&amp;sa=X&amp;ei=vwg4U67oEYP_ygPopYCIBg&amp;ved=0CE4Q6AEwBDgK#v=onepage&amp;q=%22romantic%20partnership">http://books.google.hr/books?id=UJ3TYcBeVWsC&amp;pg=PA4&amp;lpg=PA4&amp;dq=%22romantic+partnership%22&amp;source=bl&amp;ots=GeJCaSltl5&amp;sig=XW4qA8KMPgj97ViR9PhZIQRzwJ0&amp;hl=en&amp;sa=X&amp;ei=vwg4U67oEYP_ygPopYCIBg&amp;ved=0CE4Q6AEwBDgK#v=onepage&amp;q=%22romantic%20partnership</a>

		%22&f=false; consultation with colleagues.
partnerska veza s drugim spolom	opposite-sex partnership	<a href="http://www.glen.ie/attachments/GLEN_Submission_to_CSO_on_Census.PDF">http://www.glen.ie/attachments/GLEN_Submission_to_CSO_on_Census.PDF</a>
prihvatiti nešto kao kriterij	adopt something as a criterion	<a href="http://www.eeng.dcu.ie/~alife/bmcm-2000-01/html-single/">http://www.eeng.dcu.ie/~alife/bmcm-2000-01/html-single/</a>
psihopatizirati vezu	create a psychopathic relationship	<a href="http://psychopathsandlove.com/stages-of-the-psychopathic-relationship/">http://psychopathsandlove.com/stages-of-the-psychopathic-relationship/</a>
razvoj djece	development of children	<a href="http://www.princeton.edu/futureofchildren/publications/journals/article/index.xml?journalid=48&amp;articleid=232&amp;sectionid=1519">http://www.princeton.edu/futureofchildren/publications/journals/article/index.xml?journalid=48&amp;articleid=232&amp;sectionid=1519</a>
smanjiti uzbuđenje	calm oneself down	<a href="http://www.thefreedictionary.com/calm+down">http://www.thefreedictionary.com/calm+down</a>
spolne razlike	sexual difference	<a href="http://culturalstudies.ucsc.edu/PUBS/Inscriptions/vol_5/ElizabethGrosz.html">http://culturalstudies.ucsc.edu/PUBS/Inscriptions/vol_5/ElizabethGrosz.html</a>
sustav vrijednosti	value system	<a href="http://www.thefreedictionary.com/value-system">http://www.thefreedictionary.com/value-system</a>
tema razgovora	conversation topic	<a href="http://www.conversationexchange.com/resources/conversation-topics.php">http://www.conversationexchange.com/resources/conversation-topics.php</a>
tipično za (svoj) spol	sex-specific	<a href="http://childmolestationprevention.org/pages/diagnosis.html">http://childmolestationprevention.org/pages/diagnosis.html</a>
zadovoljstvo vezom	satisfactory relationship	<a href="http://books.google.hr/books?id=l9xsQfgxxeAC&amp;pg=PA117&amp;lpg=PA117&amp;dq=%22satisfactory+relationship%22&amp;source=bl&amp;ots=tFocPaZbhf&amp;sig=8F4">http://books.google.hr/books?id=l9xsQfgxxeAC&amp;pg=PA117&amp;lpg=PA117&amp;dq=%22satisfactory+relationship%22&amp;source=bl&amp;ots=tFocPaZbhf&amp;sig=8F4</a>

		IKlhoIjbFNhGSynb-JN8i7l0&hl=en&sa=X&ei=igs4U7KuMaT8ywPzu4CYDA&ved=0CE8Q6AEwBQ#v=onepage&q=%22satisfactory%20relationship%22&f=false
zaslijepljenost zaljubljenosti	be blinded by infatuation	<a href="http://books.google.hr/books?id=xQ6M210z3egC&amp;pg=PA103&amp;lpg=PA103&amp;dq=%22blinded+by+infatuation%22&amp;source=bl&amp;ots=3jK2jVRov-&amp;sig=k_RR4LqAaMA695xVKd9lazMWAGI&amp;hl=en&amp;sa=X&amp;ei=KPQ3U8mxE4rnywP49YHYCQ&amp;ved=0CFcQ6AEwCTgK#v=onepage&amp;q=%22blinded%20by%20infatuation%22&amp;f=false">http://books.google.hr/books?id=xQ6M210z3egC&amp;pg=PA103&amp;lpg=PA103&amp;dq=%22blinded+by+infatuation%22&amp;source=bl&amp;ots=3jK2jVRov-&amp;sig=k_RR4LqAaMA695xVKd9lazMWAGI&amp;hl=en&amp;sa=X&amp;ei=KPQ3U8mxE4rnywP49YHYCQ&amp;ved=0CFcQ6AEwCTgK#v=onepage&amp;q=%22blinded%20by%20infatuation%22&amp;f=false</a>
zlouporaba fizičke nadmoći	physical abuse	<a href="http://www.loveisrespect.org/is-this-abuse/types-of-abuse/what-is-physical-abuse">http://www.loveisrespect.org/is-this-abuse/types-of-abuse/what-is-physical-abuse</a>
zlouporaba verbalne nadmoći	verbal abuse	<a href="http://www.loveisrespect.org/is-this-abuse/types-of-abuse/what-is-emotional-verbal-abuse">http://www.loveisrespect.org/is-this-abuse/types-of-abuse/what-is-emotional-verbal-abuse</a>

## Translation:

Maybe his beliefs and attitudes were incompatible with her views? Maybe he wanted them to live with his parents after they get married? Maybe he wanted them to move to Australia? We can hardly list all characteristics and highlight all advantages. Maybe she simply still finds her husband incredibly attractive? Or at least much more attractive than the man she used to date before. And attractiveness, being a completely irrational thing, is difficult to understand.

To whom else can Vera<sup>i</sup> compare her husband? That is, why does he seem good, worse or much better<sup>ii</sup> to her than to us, the bystanders? She might have a value system which places her husband on a higher position because he possesses certain personality traits which are important to her.

We, as the bystanders, know some of his conspicuous and obvious characteristics. She also knows some which were coming or came to light when they were spending time together,<sup>iii</sup> alone or with others.

What are we trying to say here?

In every romantic relationship<sup>iv</sup> one partner sees something good in another but, after a certain time, some unwanted personality traits come up. Maybe they were always there, but, eventually, they become visible because the partners are less blinded by infatuation<sup>v</sup> due to which one side can hide their flaws less, and the other side perceives them better. What the romantic partners see is different than what we, the bystanders, see.

We see the world how we want to see it<sup>vi</sup>. Luckily, we find Vera's partner less desirable than she does. We keep a cool head while observing him. He is not the father of our children. Who knows how he fares compared to our exes? Who knows how he fares according to our value system?

A young man demonstratively leaves the restaurant; a young woman runs after him, punching at his back screaming: *Nut case! Idiot! Jerk! Come back here and treat me with respect!* In case this scene seems too intense or too explicit for you, we should say that in the Mediterranean area similar or even worse scenes are not an uncommon sight. Behind closed doors occur real dramas between partners, severe arguments, tragedies, criminal acts and physical abuse - more often by men - as well as verbal abuse<sup>vii</sup> - more often by women. In this story, the two people, after their argument, behave in a sex-specific way: the man withdraws

into solitude, while the woman tries to calm herself down by talking and participating in conversation. He wants to leave, but she wants him to stay because they resolve their issues in different, sex-specific ways. The way things are now only increases tensions. The more he wants to leave, the more she wants him to stay and tries to stop him using inadequate speech, for she is contradicting herself. Using words, she is both pushing him away and asking him to stay. At the same time he thinks her demands are unreasonable, and she complains that he is apathetic or harsh.

Why does this happen?

Through observation of the development of children ages 3 to 7 years, it has been shown that they usually socialize with both sexes equally. From the age of seven until their teenage years (ages 13 to 19), children most commonly socialize separately, based on their sex. During that time they learn sex-specific emotional behavior. Until the age of ten, they are equally as aggressive, but later on boys become explicitly aggressive, while girls express their aggression in a more sophisticated way and resort to shunning, badmouthing and indirect vengeance.

In their same-sex social groups girls minimize unwanted emotions, while boys emphasize competition in theirs.

Typical behavior following an injury also indicates profound sexual differences. An injured boy has to distance himself from the group and stop crying, or, even better, not cry at all, in order for the boys' play to continue. In a group of girls everything stops because of the injured girl, all girls come to comfort her and the girl is free to cry. The injured boy is likely proud of his independence, while the girls see themselves as a part of a network. The girl expresses her emotions and the other girls take care of them. This is where the different behaviors begin. The boys are getting used to their independence. Not being alone when you are literally, or, later in life, metaphorically hurt would mean not having the opportunity to calm yourself down. The boys are being taught how to preserve their independence and the girls how not to break social bonds. What they learn in their same-sex group later presents difficulties in the realization of one of the most important relationships<sup>viii</sup> - opposite-sex partnerships.

When men want to talk, their usual conversation topics deal with something completely unrelated. Women want emotional bonding through conversation about the romantic relationship they are in. As young girls they exercise manifestations of their emotional signals



by expressing and conveying their own feelings, while the boys practice how to minimize emotions that have to do with vulnerability, guilt, fear and hurt.

**Typical romantic partnerships:**

1. Relationship in which one of the partners is a parasite,
2. Symbiosis in which both partners complement each other,
3. Relationship in which both partners are equal and share common problems, interests and plans,
4. Relationship in which both partners are equal but have little in common,
5. Leading two parallel, almost completely separate lives.

Some research has shown that it is easier to read emotions on female faces and that women, from elementary school onwards, more easily express and read other people's emotions.

Research in which 264 couples participated has found that women, as opposed to men, believe that the most important element of a satisfactory relationship is good communication between partners.

For women, to have an intimate relationship means to talk, especially about the relationship itself. Sometimes the man complains: *I want to do many things with her, but all she wants to do is talk*. His reduced ability to understand what kind of emotions engulf his wife leads to her feigning intensified emotion in order to make him see that there is something wrong with her.

When it comes to assessing the romantic relationship they are in, men are usually blindly optimistic, while the women tend to carefully monitor any signs of problems, which gives them a more realistic, but also a more burdensome image of the relationship.

In understanding marital arguments one must pay attention to what has been said and what has been thought.

The agitation which accompanies the argument significantly influences the ability to hold back. Arguments in which one introduces higher levels of control are less detrimental to the romantic partnership.

Even in this case there are some sex-based differences: men prefer not to get overly excited during an argument, while the women have nothing against, or even love it. The desire to become agitated, even a negative one, can result in more frequent arguments and transfer the characteristic way of exchanging emotions onto the negative side. The habit of “venting” through negative emotions can create a psychopathic relationship and direct it towards a sadomasochistic way of functioning.

What type of a relationship is the best one? The one which both partners find satisfactory or the one which bothers them the least? People have different relationship expectations. Those who have higher expectations end even the good relationships. Those who have lower expectations are satisfied with the relationship they are in. Romantic relationships end not because they are bad, but mainly because both partners either consciously or unconsciously decide to end it.

Relationships change as partners change, either in harmony with or in opposition to one another. If one partner grows while the other partner stagnates, or even deteriorates, the relationship is compromised. The initial infatuation phase masks their differences. If this infatuation develops into a mature love in which neither partner is oppressed, then the prognosis for the relationship is better.

All communication exercises, all partnership rules, all desires to improve or save the relationship are deeply connected with mutual emotional exchange. Listening is a skill which keeps every relationship - between partners, friends or between a client and a therapist - alive.

### **Criteria for choosing a partner**

There are many criteria or models which help us and our partners choose.

1. We choose someone very similar to or very different from our parents, but using them as model examples.
2. We choose according to our previous partner: these are the lovely stories of, for example, the way his first late wife cooked which drive the new wife crazy and the husband does not know why.
3. We choose according to the ideal model we constructed from our conscious or unconscious need for safety, protection, fulfillment...

4. We choose according to a character from literature, film, etc.
5. We choose by not choosing, that is, according to the principle of negative choice. I know which of the options I do not want, therefore, whatever is left and is not a part of the “I absolutely do not want it” group is what I will take.
6. Others choose for us. Partners, parents, friends... We allow them to convince us that someone is good for us... Or we want to please our parents, for example, and decide on what they like.

We often either consciously or unconsciously create an image of our ideal partner based on our father or mother, or based on the complete opposite image of our father or mother. We want our partner to be completely different from our father or mother and we think that we broke away from their bad influence, but instead we end up adopting the opposite image of our father or mother as a criterion.

Apart from the aforementioned, other reasons for starting a relationship must exist. Unfortunately, relationships do not develop the way we want them to, nor last as much as we expect them to at the beginning.

The end of a relationship has, as many other endings, five phases: negation, anger, sadness, recollection of good experiences and recollection of nice moments.

Yet sometimes an overwhelming sadness remains, just like in Džore Držić's sad lines:

*...I do, my love, take leave of you, may God's good grace go with us both*

*Oh, how I, my love,*

*Take my leave, but know not to whom I leave your face so white...*

*I must travel, oh how bitter my happiness is,*

*The greatest sadness of all is mine...<sup>ix</sup>*

#### **4. THE SECRETS TO A SUCCESSFUL RELATIONSHIP AND MARRIAGE**

**What is the most important thing to share in a successful romantic relationship and how does it help us improve?**

Is there anything more important than football?

You must think that football is the most important thing in the world. How could you not think that after all the emotions, screams, time and money invested in it? You may be right. However, looking not only from the viewpoint of an experienced psychotherapist, but also from the viewpoint of a person who gained experience through conversation with family and friends, having a successful romantic relationship is high on a list of priorities, even higher than football. It is such a shame that many men and women do not know how to balance out these two passions.

Romantic relationship is the topic of many conversations and many telephone, text and electronic messages. People long for and hope for a relationship, but also criticize and sabotage it. They think of the word “love” as a romantic love between two partners, forgetting all other forms of love, including a failed romantic love, that accompany our lives and help us survive anything.

Therefore it is a challenge to say something about successful relationships, that rare treasure that everyone wants but does not know where the chest is buried and even less how to take the treasure out of the chest and use it. Even if they do find it, they either do not have a key to open it, or they open it and quickly spend the treasure within. They either spend it or waste it and rarely appreciate or even do not recognize what they have found and what they had.

When it comes to successful romantic relationships, once the “buried treasure” is found, that is when one should patiently, creatively and carefully build a relationship which many hold in high regards, and one should treat it as such. The relationship has to be built and shaped with a lot of invested labor, inspiration, skill and creativity.

Are we oversimplifying when we say “build”? Is that not a job for construction workers?

Not entirely. It is much more complicated than construction. Here we are the architects, the construction company and the investors<sup>x</sup>.

Many people do not know how laborious it is to build a romantic relationship. Even if somebody warns them, they refuse to accept the warning. They do not want to think their relationship is a job or a calling. They prefer to think of it as a gift that will last forever, not something they need to engage in, work hard on, think hard about or invest themselves in.

## **Does a happy marriage even exist?**

There are people who live in a happy marriage, while their partner lives in a less happy marriage. Sometimes one partner seeks help even though they have not yet become aware of the fact that they are living in a relationship which is in fact detrimental to them.

There are people who live in a happy marriage and realize that they are doing so only when they find out their partner is cheating on them, that is, when they find out that another person has been living with their partner in a “happy” marriage. Of course, these are extreme examples. Still, however extreme they may be, they are not uncommon. People try to mend a relationship which leaves them unsatisfied. Not by trying to make their long-lasting relationship better, but by combining it with one or more relationships in order to get what they were missing.

The secret to a successful romantic relationship is to invest your expectations and emotions on a unified, mutual level.

This is the nurturing of a relationship in which we engaged freely, consciously and deliberately, for emotional reasons. When we started this relationship, we decided to nurture it in the best way we can. Our partner in a successful relationship is a person we trust. We have a mutually honest relationship and open verbal and non-verbal communication channels with this person.

### **Physical touch says a lot**

It is necessary, in order to understand the secret to a romantic relationship, to be compassionate, skillful, tactful, diplomatic but also sincere and spontaneous. Romantic relationship has an array of joint communication channels which need to be put to a good use. If one of the communication channels is cut off, the other channels can hardly compensate for that loss. Non-verbal messages, physical touch, smiles and hugs are often the cure, the goal, the meaning and the purpose of a relationship. If an imbalance in verbal communication prevents the possibility of communicating in such a non-verbal way, then one important and specific characteristic of a romantic partnership has been lost.

To put it simply and risk oversimplification, let us say that the secret to a successful romantic relationship lies in never distancing yourself so far emotionally as to not be able to touch

physically.

The secret to a successful romantic relationship also lies in sharing common values and in spending quality time together. Partners in a successful relationship share certain common interests. In doing that, the most important thing is that they share mutual emotions.

When sharing emotions and spending time together with someone, we are happy with them as much as we are happy ourselves or with ourselves. And we all know we are never happy with ourselves, therefore we are not happy with the person we are with.

When sharing emotions with someone, we share both laughter and tears. In that case we are living in a happy relationship because we know we are not alone and that we have somebody to whom we can always turn. When we share our joy with others, it is doubled, when we share our sorrow, it is halved.

In a romantic relationship we give and offer emotions, both positive and negative.

When sharing emotions, we develop a mutual trust and show that we are responsible by supporting each other. When being close with each other, we share the most important things that are happening to us.

If we are satisfied, then our satisfaction is emphasized. If we are happy with ourselves, then we transmit that precious feeling onto our partner and the more we build mutual closeness and trust the more it grows and intensifies<sup>xi</sup>.

In a relationship we are often happy with our partner as much as we are happy with ourselves. When we feel insecure, we doubt ourselves, and then our relationships appear worse. When we are skeptical of others it often means that we do not trust ourselves enough. When we are preoccupied with how others are treating us, it often means that we do not pay enough attention to how we are treating them.

The focus of creating a successful relationship is not asking our partner to fulfill and satisfy us, it lies in what we give to the other person. It is in those *others* where the romantic relationship is enhanced and where our inner actions are reflected. When we cry and express our sorrow to the person we are close with, is that considered a happy or an unhappy relationship? It is nice that we can share our emotions with someone, which is a positive

thing, but not everything we share is a positive thing. Closeness does not mean having to share absolutely everything with the other person. Closeness is not dependence.

Bad things always happen to some people, or at least they believe so, and therefore, by constantly sharing these bad events with others, they transmit some of their misfortune onto others, very often their loved ones. Their loved ones listen to their lamentations<sup>xii</sup> and join in on them. Those who constantly experience bad things are glad to have their loved ones to share them with. But the question is - are their loved ones really that happy, patient and compassionate, in other words, how long can they stay like that?

The secret to a successful relationship is to share a little bit with our partner, a little bit with our friend, and toss half of it into the sea. We have to assess if, maybe, we are the ones in this relationship who are putting too much or too little strain on our partner.

The secret to a successful relationship is the ability to share and rely on each other while being considerate and tactful. In unsuccessful relationships people end up cold and distant. Some end up sabotaging<sup>xiii</sup> their relationships because they begin relying on each other too much and end up suffocating one another or each other.

Therefore, sharing positive and negative emotions in a successful relationship requires excellent skill necessary for avoiding exaggeration in one way or another.

Two people are in a successful relationship when they are self-assured and stable, which causes them to share many things, but not everything. Two people are in a good relationship when each one of them can be alone. It is important they have their own goals and interests which do not conflict with the goal and interests of their partner and that they can, to a certain extent, achieve them on their own.

In a good romantic relationship there is also a common goal on which they both work when they are together, and when they are on their own, what they are doing does not impede their common goal. This is the case of two balanced, mutually non-restrictive careers. In this way a successful relationship consists of two people who put on one face for the outside world, another for their private world, or use the same face for both of these worlds. The most important thing in this case is that they are able to balance their common and independent activities through compromise (an agreement in which both parties lose something and gain something).

## **Let us recall the characteristic phases of a romantic partnership**

The infatuation phase, the *Where are you* phase, the phase of minor arguments and the phase of serious arguments. The crisis phase and what comes after the crisis: either a break up or a harmonizing phase.

In successful romantic relationships every phase is followed by an adjustment phase. After the infatuation phase one begins building a mature relationship in which a partner is accepted without any false ornamentations or idealizations<sup>xiv</sup>, the way they are, with all their positive and negative sides. Some negative sides can be corrected if both parties are willing to work on them.

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## **Translation 2**

Hintz, Carrie and Eric L. Tribunella, 2013. *Reading Children's Literature: A Critical Introduction*.

## Glossary:

(The) Civil War	Američki građanski rat	<a href="http://vojnepovijest.vecernji.hr/broj-1-vp/americki-gradanski-rat-rat-cije-podjele-traju-i-danas-907765">http://vojnepovijest.vecernji.hr/broj-1-vp/americki-gradanski-rat-rat-cije-podjele-traju-i-danas-907765</a>
armed conflict	oružani sukob	<a href="http://www.advance.hr/vijesti/oruzani-sukob-srba-i-pripadnika-nato-pakta-na-sjeveru-kosova-najmanje-jedan-nato-ov-vojn timer-ranjen-u-pucnjavi/">http://www.advance.hr/vijesti/oruzani-sukob-srba-i-pripadnika-nato-pakta-na-sjeveru-kosova-najmanje-jedan-nato-ov-vojn timer-ranjen-u-pucnjavi/</a>
British Royal Navy	Britanska kraljevska ratna mornarica	<a href="http://www.defender.hr/rezultati-pretrazivanja/?searchfor=britanska%20kraljevska%20mornarica">http://www.defender.hr/rezultati-pretrazivanja/?searchfor=britanska%20kraljevska%20mornarica</a>
cabin boy	mali od palube	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=55570">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=55570</a>
child soldiers	djeca vojn timer	<a href="http://balkans.aljazeera.net/tag/djeca-vojn timer">http://balkans.aljazeera.net/tag/djeca-vojn timer</a>
civil war	građanski rat	<a href="http://www.rjecnik.net/search.php?search=civil+war&amp;sm=">http://www.rjecnik.net/search.php?search=civil+war&amp;sm=</a>
combatant	borac	<a href="http://www.rjecnik.net/search.php?search=combatant&amp;sm=">http://www.rjecnik.net/search.php?search=combatant&amp;sm=</a>
consensual sex	pristanak na spolni odnos	<a href="http://www.iusinfo.hr/CaseLaws/T OCCaseLaws.aspx?Src=O66n7GcUZnW3AA9NdWbcOeLAMzkE1i4JC6xFhqO3nI%2fc%2fPcoF5OLmEanmhv8N2x2bBhg4FbDp0TPl2DtajHhdl%2fAwPh3nyr&amp;Stran=2">http://www.iusinfo.hr/CaseLaws/T OCCaseLaws.aspx?Src=O66n7GcUZnW3AA9NdWbcOeLAMzkE1i4JC6xFhqO3nI%2fc%2fPcoF5OLmEanmhv8N2x2bBhg4FbDp0TPl2DtajHhdl%2fAwPh3nyr&amp;Stran=2</a>
experience of childhood	doživljaj djetinjstva	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=12743">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=12743</a>
given moment in history	dati povijesni trenutak	<a href="http://www.matica.hr/vijenac/294/Seestri%C4%8Dna%20poput%20koko%C5%A1i/">http://www.matica.hr/vijenac/294/Seestri%C4%8Dna%20poput%20koko%C5%A1i/</a>
government authorities	državne vlasti	<a href="http://hrcak.srce.hr/index.php?show">http://hrcak.srce.hr/index.php?show</a>

		=clanak&id_clanak_jezik=83812
imagined reader	implicirani čitatelj	<a href="http://www.dhk.hr/Republika/fusnote_1.pdf">http://www.dhk.hr/Republika/fusnote_1.pdf</a>
New World	Novi svijet	<a href="http://pravopis.hr/pravilo/zemljopisna-imena/98/">http://pravopis.hr/pravilo/zemljopisna-imena/98/</a>
original sin	istočni grijeh	<a href="http://www.katolicki.info/forum/viewtopic.php?f=3&amp;t=1384">http://www.katolicki.info/forum/viewtopic.php?f=3&amp;t=1384</a>
popular assumption	opća pretpostavka	<a href="http://www.fes.hr/E-books/pdf/Uvod%20u%20znanost%20o%20medijima%20o%20komunikologiju/01.pdf">http://www.fes.hr/E-books/pdf/Uvod%20u%20znanost%20o%20medijima%20o%20komunikologiju/01.pdf</a>
Prince Edward Island	Otok princa Edwarda	<a href="http://www.novolist.hr/Vijesti/Svijet/Princ-William-i-vojvotkinja-Kate-doputovali-u-Kanadu">http://www.novolist.hr/Vijesti/Svijet/Princ-William-i-vojvotkinja-Kate-doputovali-u-Kanadu</a>
reading critically	kritičko čitanje	<a href="http://mi.medri.hr/assets/Kriticko_citanje.pdf">http://mi.medri.hr/assets/Kriticko_citanje.pdf</a>
regiment	pukovnija	<a href="http://www.rjecnik.net/search.php?search=regiment&amp;sm=">http://www.rjecnik.net/search.php?search=regiment&amp;sm=</a>
Revolutionary United Front	Ujedinjena revolucionarna fronta	<a href="http://arhiv.slobodnadalmacija.hr/20000518/svijet.htm">http://arhiv.slobodnadalmacija.hr/20000518/svijet.htm</a>
sacred child	blagoslovljeno dijete	Consultation with colleagues.
take up arms	pridružiti se borbi	<a href="http://balkans.aljazeera.net/vijesti/vijesti-srocene-pod-granatama">http://balkans.aljazeera.net/vijesti/vijesti-srocene-pod-granatama</a>
Tom Brown's School Days	Školski dani Toma Browna	<a href="http://novine.novolist.hr/Default.asp?WCI=Rubrike&amp;WCU=2860286328612863285A285828582860286328912896289C289E289128A2289428632863285B285E285F2859285F285928632863286328582863K">http://novine.novolist.hr/Default.asp?WCI=Rubrike&amp;WCU=2860286328612863285A285828582860286328912896289C289E289128A2289428632863285B285E285F2859285F285928632863286328582863K</a>
Union	Unija	<a href="http://vojnepovijest.vecernji.hr/broj-1-vp/americki-gradanski-rat-ratcije-podjele-traju-i-danas-907765">http://vojnepovijest.vecernji.hr/broj-1-vp/americki-gradanski-rat-ratcije-podjele-traju-i-danas-907765</a>

## **Translation:**

### **Prvo poglavlje: Povijesni pregled poimanja djetinjstva**

#### **Razlike među suvremenom djecom**

Slučajevi poput ovoga se, u njihovoj suštini, tiču kulturnih poimanja djetinjstva. Treba li se petnaestogodišnjake smatrati djecom i time nesposobnima na davanje pristanka na spolni odnos s drugim tinejdžerima? Jesu li sedamnaestogodišnjaci ili osamnaestogodišnjaci koji pristanu na spolni odnos s drugim tinejdžerom, recimo srednjoškolskim kolegom ili svojim dečkom ili djevojkom, seksualni predatori?

#### **Djeca vojnici**

Uloga koju su djeca igrala, bilo svjedoka ili sudionika u ratovima, također stvara kompliciraniju sliku djece i djetinjstva koju imamo. U svojoj knjizi *Children at War*<sup>xv</sup> (Zaraćena djeca, 2005.) P.W. Singer naglašava kako, uz djecu koja su poginula u sukobima postoji „Šest milijuna djece koja su postala invalidi ili su bila teško ozlijeđena u ratovima u proteklom desetljeću, a jedan milijun djece postalo je siročad. Skoro dvadeset i pet milijuna djece istjerano je zbog sukoba iz svojih domova te čine otprilike pedeset posto trenutnog cjelokupnog broja svjetskih izbjeglica. Još deset milijuna djece pretrpjelo je psihološku traumu uzrokovanu ratom“. Djeca navedena u ovim statistikama su najizglednije civili, no Singer opisuje sve veću tendenciju korištenja djece vojnika u sukobima diljem svijeta: „Korištenje djece vojnika mnogo je rasprostranjenije nego što se spominje u rijetkim trenucima kada se obrati pozornost na tu temu. Značajan broj djece aktivnih boraca sudjeluje u više od tri četvrtine svjetskih oružanih sukoba. To nisu samo mladi nadomak odraslosti, već i maloljetnici od kojih su neki stari tek šest godina“ (6). Primjere djece sudionika u ratovima možemo također pronaći i u američkoj i britanskoj povijesti. Prije dvadesetog stoljeća vojska je često zapošljavala dječake kao bubnjare ili trubače i ti bi se dječaci često našli na ratištima, prenoseći poruke, pomažući ranjenima te bi se čak pridružili borbi. (Mintz, 120). Tijekom osamnaestog i devetnaestog stoljeća Britanska kraljevska ratna mornarica zapošljavala je dječake stare samo devet godina kao „male od palube“<sup>xvi</sup>. Za vrijeme borbi donosili bi barut mornarima za topovima, zbog čega su ih prozvali *powder monkeys* (barutni majmuni)<sup>xvii</sup>. U novijoj povijesti, građanski rat koji se vodio u Sierra Leoneu od 1991. do 2001. godine pridobio je pažnju svjetske javnosti zbog korištenja djece vojnika. Singer navodi procjene u

kojima je do 80 posto vojnika Ujedinjene revolucionarne fronte bilo od sedme do četrnaeste godine starosti te da je i do deset tisuća djece sudjelovalo u sukobima (14-15). Mintzovi komentari o djeci vojnicima upućuju na implikacije našeg razmišljanja o djeci i djetinjstvu: „Ono što su doživjela djeca za vrijeme [Američkog] Građanskog rata tjera nas da ponovno razmislimo o općoj pretpostavci da su djeca bespomoćna. Ona su dokaz otpornosti mladih ljudi, ali ujedno i neizbrisivog traga koji rat ostavlja na živote djece“ (120). Poput djece zločinaca i djece radnika, djeca vojnici su odraz kako drugačijeg načina razmišljanja o tome što djeca mogu, a što bi trebala raditi, tako i ekstremne raznovrsnosti stvarnih dječjih iskustava.

Portret Taylora, afroameričkog bubnjara snaga Unije, pripadnika 78. pukovnije crnačkog<sup>xviii</sup> pješastva SAD-a za vrijeme Američkog građanskog rata, iz 1861. godine<sup>xix</sup>.

## Dječja književnost i povijest djetinjstva

Za one koji proučavaju dječju književnost ovi raznoliki modeli djeteta daju naslutiti da se nijedna pretpostavka o djeci i djetinjstvu ne može uzeti zdravo za gotovo. Imaju li djeca kratkotrajnu pozornost? Ne ona koja su pročitale „Školski dani Toma Browna“, roman Thomasa Hughesa koji ima više od 500 stranica, niti oni koji su čekali u redu za svaki novi poveći nastavak Harryja Pottera. Jesu li djeca u suštini dobra, ali ih iskvari iskustvo i kultura, ili su u suštini zla, pa im je potrebna veća kontrola da se ne bi počela ponašati kao da su puštena s lanca<sup>xx</sup>? Način na koji odgovorimo na ovo pitanje ima snažan učinak ne samo na obrazovnu i socijalnu politiku, već i na vrste knjiga za djecu koje će se izdavati i prodavati. U ovom poglavlju nastojat će se potaknuti istraživanje promjenjivog i kompleksnog shvaćanja djece kako bi se kritičnije razmotrile naše pretpostavke o djetetu impliciranom čitatelju književnosti za djecu. Pojašnjavanje načina na koji razmišljamo o djeci i upoznavanje s povijesti djetinjstva pomoći će nam u razumijevanju književnosti koja je napisana za njih i o njima.

Dječja književnost nam može pružiti jedan način promatranja povijesti djetinjstva, jer će na primjer impliciranog i predstavljenog djeteta utjecati shvaćanje djece i djetinjstva u vremenu u kojem je djelo bilo napisano. Drugim riječima, čitanjem dječje književnosti možemo naučiti o povijesti djetinjstva. Na primjer, čitanka *The New England Primer*<sup>xxi</sup>, prvi put objavljena

između 1687. i 1690. godine, bila je dva stoljeća jedna od najpopularnijih knjiga u Novom svijetu. Ta zbirka pjesmica, poslovice, alfabeta, molitvi i katekizama daje nam uvid u djelić ideologije i shvaćanja djetinjstva u zaćecima Amerike. Jedno od djela uvrštenih u ćitanku je *Spiritual Milk for Boston Babes* (Duhovno mlijeko za bostonske bebe, 1646.), kratak katekizam Johna Cottona koje je možda prvo djelo tiskano u amerićkim kolonijama namijenjeno djeci. Budući da je katekizam, ono postavlja niz teoloških pitanja i odgovora koje djeca trebaju upamtiti. Pitanja koja se tiću Četvrte Božje zapovijedi<sup>xxii</sup> ukazuju na shvaćanje djetinjstva u sedamnaestom stoljeću:

P: Kako glasi Četvrta Božja zapovijed?

O: Poštuj oca i majku da dugo živiš i dobro ti bude na zemlji.

P: Na što se misli pod „oca i majku“?

O: Na sve naše nadređene, bilo u obitelji, školi, crkvi ili narodu.

P: Kakvo im se poštovanje treba iskazati?

O: Naklonost, poslušnost i (kada sam u mogućnosti) otplatit [sic] im svoj dug.

U ovom je slučaju zapovijed o poštivanju roditelja proširena kako bi uljučivala sve nadređene, možda čak i stariju djecu, ali i crkvene i državne vlasti, te se dijete obvezuje odužiti roditeljima i na materijalan i na duhovan način. Prvo i najvažnije, dijete je podređeno nadležnima i daje financijsku kompenzaciju. Drugi tekst uvršten u ćitanku je ulomak iz dijaloga *War with the Devil* (Ratovanje s Vragom, 1673.) autora Benjamina Keacha. Taj dijalog u kojem se Isus Krist i vrag natjeću za dušu jednog mladića završava time da mladić kaže Kristu da će odgoditi spasenje za neki drugi dan kako bi prvo uživao u životu. Na to mu Krist odgovara:

Ne, čekaj, tašta mladosti, vrijeme ti je kratko,

Moj je život tvoj, skonćat ću ti vrijeme slatko;

Neće ti se prilićit da uživaš u svojoj starosti,

Jer hrabar postade drskim grijehom mladosti.

Na te mladog kobnu smrt ću poslati,

Pa će slatko vrijeme tvoje naglo skončati.<sup>xxiii</sup> (n. pag.)

Iako mladić odmah shvaća da je pogriješio i počne moliti za milost i oprost, Krist odlučuje uzeti ga za primjer i oduzima mu život, osuđujući ga na život u paklu. U vremenu kada jedno od troje djece ne bi doživjelo odraslost, a doktrina istočnog grijeha je značila da su svi osuđeni na propast od trenutka začeća, nije bilo vremena za odgađanje spasenja.

U dječjoj književnosti devetnaestog stoljeća zabilježen je odmak od shvaćanja djeteta kao korisnog radnika prema shvaćanju djeteta kao predmeta osjećaja. U romanu Charlesa Kingsleya *The Water Babies* (Vodendjeca<sup>xxiv</sup>, 1863.) prikazan je važan susret između djeteta koje je utjelovljenje tradicionalnog modela djeteta radnika i djeteta koje je utjelovljenje moderne verzije blagoslovljenog djeteta. *The Water Babies* je bizarni fantastični roman za djecu u kojemu se osuđuje korištenje djece za rad i postupanje prema siromašnima u Engleskoj te se, u isto vrijeme, promoviraju kršćanski ideali. Glavni lik, dječak Tom, je dimnjačar, što je bilo jedno od javnosti najvidljivijih oblika dječjeg rada u viktorijanskoj Engleskoj. Dok se Tom provlači kroz labirint dimnjaka u kući bogate obitelji uspijeva se izgubiti i upada u sobu djevojčice Ellie. Kada vidi koliko je bijela i čista dok sjedi u svojem besprijekornom bijelom krevetu, Tom shvaća po prvi put u svojem životu da je prljav i posramljeno bježi iz kuće, no pritom se utapa u rijeci i biva pretvoren u mitološko vodendijete. Nakon niza dogodovština Tom biva opet pretvoren u čovjeka i daje mu se druga prilika da izgradi svoj ugled kao član srednje klase nakon što ga je susret s anđeoskom Ellie, koja je odrasla s mnogo povlastica, potaknuo na to da postane bolji dječak. Kingsley koristi jake kontraste između Toma i Ellie kako bi pokazao da je ostvarenje modernog koncepta blagoslovljenog djeteta dostupno svakom djetetu, čak i siromašnom, neobrazovanom i prljavom djetetu poput Toma.

Godine 1862. udruga *American Tract Society* objavila je *Step by Step; or Tidy's Way to Freedom* (Korak po korak, odnosno, Tidyjin put prema slobodi, 1862.), pripovijetku o robinji koju je napisao anonimni autor, vrlo vjerojatno bijelac, te koja je bila namijenjena bijeloj djeci. Kao jedno od mnogih djela koje se protive ropstvu<sup>xxv</sup> namijenjenih bijeloj djeci, *Step by Step* govori priču o djevojčici Tidy koju su razdvojili od majke dok je imala malo više od godinu dana i koja je bila odgajana da bi služila gđici. Matildi kao robinja: „Tidy su učili radu... Tidy je brzo učila i već je sa šest godina mogla nabrati volane gđice. Matilde, ulaštiti veliku mjedenu ogradu od kamina<sup>xxvi</sup> u dnevnom boravku i urediti sobu kao bilo koja druga

osoba u kući“ (Anonimni izvor, 23). Kada je navršila deset godina zaposlili su je kao dadilju četvero djece od kojih je najstarije dijete bila djevojčica njenih godina, jedno je bila osmogodišnja djevojčica, jedno trogodišnji dječak, a jedno malo dojenče. Kroz cijelu radnju pripovjedač se izravno obraća djetetu čitatelju<sup>xxvii</sup> te ga moli da usporedi svoj privilegiran život s Tidyinim životom prisilnog ropstva i neobrazovanja. Unatoč tome što je suvremeni model blagoslovljenog djeteta nedostižan za Tidy, *Step by Step* prikazuje promjenu od shvaćanja ovog modela kao ostvarivog jedino djeci iz bogatih obitelji prema shvaćanju da bi on trebao biti dostupan i izvediv svoj djeci. Čitatelja se neprestano poziva da podijeli osjećaj nacionalnog srama zbog toga što je Tidy bila lišena djetinjstva.

„Ne, ona ne može biti prljava“ prikazuje prvi susret Ellie i dimnjačara Toma. Ilustracija Jessie Wilcox Smith, iz romana *The Water Babies* (Vodendjeca) autora Charlesa Kingsleya, izdanje iz 1916. godine.

Kritičko čitanje

## Povijest djetinjstva

### **Roman *Anne od zelenih zabata*<sup>xxviii</sup>**

Prilikom korištenja povijesti djetinjstva u tumačenju dječje književnosti moramo se zapitati kako ideologija ili doživljaj djetinjstva koji postoje i djeluju u određenom povijesnom trenutku informiraju, odnosno pojašnjavaju, objašnjavaju ili utječu na prikaz djece i djetinjstva u pismenom djelu? Da biste dobili odgovor na ovo pitanje istražite ideologiju i doživljaj djetinjstva u vrijeme odvijanja radnje romana ili u vrijeme kada je roman napisan, ili u oba vremenska razdoblja. Jesu li doživljaji lika djeteta slični ili različiti od karakterističnih iskustava djece u datom povijesnom trenutku? Na koje je načine dijete u pismenom djelu prikaz „tipičnog“ doživljaja, odnosno, do koje mjere odstupa od njega? Čemu nas tome izmišljeno dijete uči što nas ne mogu naučiti standardna povijesna djela o djetinjstvu? Što možete primijetiti pomoću znanja takve povijesti u djelu koje biste inače previdjeli ili koje ne biste razumjeli?



Roman L.W. Montgomery „Anne od zelenih zabata“ iz 1908. godine nudi nam posebno koristan primjer za način kako shvaćanje povijesti djetinjstva pomaže čitateljima u razumijevanju dječje književnosti i obratno. Premisa romana je jednostavna: stariji brat i sestra Matthew i Marilla Cuthbert, koji zajedno žive i vode farmu Zeleni zabati na Otoku Princa Edwarda u Kanadi, pošalju molbu da im se pošalje muško siroče za ispomoć na farmi. Zabunom im je poslana Anne koja provodi ostatak radnje romana dovodeći se u nevolje, smekšavajući srce stroge Marille i naposljetku razvedravajući dom i živote obitelji Cuthbert. Možemo bolje razumjeti razvoj Anne u romanu i učinak koji je imala na ostale likove ako prepoznamo kako je njeno iskustvo usporedivo s povijesti djetinjstva i promjenama u shvaćanju svrhe i primjene djece.

Matthew i Marilla isprva žele da posvojeno dijete bude dijete radnik. Marilla kaže svojoj susjedi Rachel: „Mislili smo da ćemo dobiti dječaka. Matthew postaje sve stariji, ima šezdeset godina, i nije toliko vitalan koliko je nekad bio. Srce ga jako muči. A znaš i koliko ti teško mora biti da unajmiš nekoga za pomoć.“ (6) Govor u uvodnom dijelu stavlja Anne u poziciju objekta, poput alata koji su Cuthbertovi naručili. Matthew i Marilla su ideju o posvajanju dobili od drugog susjeda koji će posvojiti dijete iz istog sirotišta. „Stoga smo naposljetku odlučili zamoliti gospođu Spencer da nam izabere nekoga kada je otišla po svoju djevojčicu“, rekla je Marilla (7). Cuthbertovi nemaju posebne prohtjeve, osim da dijete bude Kanadanin i „pametna, obećavajuć dječak star otprilike deset ili jedanaest godina... dovoljno star da odmah može biti od koristi u obavljanju poslova.“ (7) Kada Matthew stiže na kolodvor dočekati dijete, šef stanice mu kaže da ga čeka djevojčica i dodaje: „Možda im je ponestalo dječaka te marke koju ste tražili.“ (11) Nakon što Matthew objasni situaciju Marilli, ona uzvikne: „Pa nije li to baš zgodna nezgoda<sup>xxix</sup>!“ (24) i kaže: „Morat ćemo je vratiti natrag.“ (29) Kao da im je dostavljena kriva pošiljka ili kao da su dobili oštećen proizvod, Anne moraju zamijeniti. Oni ne trebaju djevojčicu jer misle da im žensko dijete ne može biti od koristi. Matthewu treba pomoć pri fizičkim poslovima na farmi, a Marilli ne treba djevojčica za održavanje domaćinstva.

Anne nije ispunila njihova očekivanja jer utjelovljuje blagoslovljeno dijete, a ne dijete radnika. Pričljiva djevojčica zabavlja Matthewa svojim pričama cijelim putem od gradskog kolodvora do farme brata i sestre, a njezino teatralno ponašanje pri dolasku čak uspijeva izmamiti osmijeh na lice inače ozbiljne Marille. Kada Matthew predloži da je zadrži, Marilla mu odgovara: „Od kakve će nam koristi ona biti?“ (29) no njegov odgovor odaje promjenu u

stavu o njihovom posvojenom djetetu, od djeteta koje će *njima* biti od koristi prema djetetu kojemu će oni biti od koristi. „Možda joj mi možemo biti od kakve koristi“, Matthew kaže svojoj sestri (30). Ovakav stav o Anne odražava model blagoslovljenog djeteta čija je funkcija donijeti radost roditeljima, biti predmetom emocionalnog ulaganja, ne izvorom prihoda, te biti onaj kojeg roditelji othranjuju i služe, a ne obrnuto. Doista je zadrže i ispostavi se da Anne, kao što se dalo naslutiti, nije od prevelike uobičajene koristi Cuthbertovima. Marilla misli da bi joj možda mogla pomoći u kuhinji, ali neki od najsmješnijih trenutaka u romanu uključuju Annine katastrofalne pokušaje da kuha i zabavlja goste, što su dva tradicionalna zadatka žena i djevojaka. Većina humora u romanu proizlazi upravo iz tog nesrazmjera između očekivanja koje Cuthbertovi imaju od posvojenog djeteta i od djevojke koju počnu odgajati, između djeteta radnika kojeg trebaju i blagoslovljenog djeteta u kojem uživaju. Anne se doista učini korisnom, no ne u uobičajenom i praktičnom smislu. Matthew je plah, tih čovjek, a Marilla je, kao što smo već vidjeli, ravnodušna. Njih dvoje se približavaju staroj dobi i žive rutinskim, dosadnim životom. Uzbudljiva i energična Anne postaje im izvorom neprestane zabave i energije, ali i osjećaja roditeljskog ponosa i roditeljskih osjećaja. U jednom trenutku zanosa, oduševljena što će u nedjelju vjerojatno moći otići na školski piknik, Anne ljubi Marillu u obraz: „To je bio prvi put u njenom cijelom životu da su dječje usne dobrovoljno dotaknule Marillino lice. Opet je zatreperila od tog iznenadnog osjećaja nagle miline<sup>xxx</sup>.“ (91) Na kraju je Anne bila od emocionalne koristi, unoseći u život Matthewa i Marille uzbudljivost, osjećajnost i ljubav.

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The Oxford English Dictionary, Oxford University Press

Thesaurus.com, <http://thesaurus.com/>

### **Translation 3**

Wikipedija članci *Veliki Tabor (drugi dio)* i *Ivan Zemljak*.

Wikipedia articles *Veliki Tabor (part 2)* and *Ivan Zemljak*.

**Glossary:**

arkadni trijem	arcade porch	<a href="http://list.english-heritage.org.uk/resultsingle.aspx?uid=1175457">http://list.english-heritage.org.uk/resultsingle.aspx?uid=1175457</a>
ban	viceroy	Consultation with a history student.
bastion	bastion	<a href="http://www.thefreedictionary.com/bastion">http://www.thefreedictionary.com/bastion</a>
bifora	bifora	<a href="http://www.vocabulary.com/dictionary/it/bifora">http://www.vocabulary.com/dictionary/it/bifora</a>
gospodarsa kuća	outbuilding	<a href="http://www.thefreedictionary.com/outbuilding">http://www.thefreedictionary.com/outbuilding</a>
grad	fortress	<a href="http://www.rjecnik.net/search.php?search=grad&amp;sm=">http://www.rjecnik.net/search.php?search=grad&amp;sm=</a>
gradska uprava u Zagrebu	Zagreb City Government	<a href="http://web1.zagreb.hr/default.aspx?id=1994">http://web1.zagreb.hr/default.aspx?id=1994</a>
halštatska kultura	Hallstatt culture	<a href="http://www.britannica.com/EBchecked/topic/252896/Hallstatt-culture">http://www.britannica.com/EBchecked/topic/252896/Hallstatt-culture</a>
interkolumnij	intercolumn	<a href="http://www.merriam-webster.com/dictionary/intercolumn">http://www.merriam-webster.com/dictionary/intercolumn</a>
izljevica	drain	<a href="http://www.medievalwall.com/architecture/veliki-tabor/">http://www.medievalwall.com/architecture/veliki-tabor/</a>
izvijeni S-profil	S-curved profile	<a href="http://lcweb2.loc.gov/pnp/habs/haer/dc/dc0000/dc0064/data/d">http://lcweb2.loc.gov/pnp/habs/haer/dc/dc0000/dc0064/data/d</a>

		c0064data.pdf
kaljeva peć, kalijska peć	masonry heater	<a href="http://mha-net.org/docs/def-mha.htm">http://mha-net.org/docs/def-mha.htm</a>
kaštelan	castellan	<a href="http://www.rjecnik.net/search.php?search=ka%C5%A1telan&amp;sm=">http://www.rjecnik.net/search.php?search=ka%C5%A1telan&amp;sm=</a>
konzolni pojas	cantilever belt	<a href="http://www.oxforddictionaries.com/us/definition/american_english/cantilever">http://www.oxforddictionaries.com/us/definition/american_english/cantilever</a>
kordonski vijenac	cordon cornice	<a href="http://www.medievalwall.com/architecture/veliki-tabor/">http://www.medievalwall.com/architecture/veliki-tabor/</a>
križni svod	cross vault	<a href="http://www.britannica.com/EBchecked/topic/144213/cross-vault">http://www.britannica.com/EBchecked/topic/144213/cross-vault</a>
lapor	marl	<a href="http://www.rjecnik.net/search.php?search=lapor&amp;sm=">http://www.rjecnik.net/search.php?search=lapor&amp;sm=</a>
majolika	majolica	<a href="http://www.merriam-webster.com/dictionary/majolica">http://www.merriam-webster.com/dictionary/majolica</a>
međuratna arhitektura	interwar architecture	<a href="http://www.architectural-review.com/comment-and-opinion/back-from-the-dead-interwar-modernism/8651192.article">http://www.architectural-review.com/comment-and-opinion/back-from-the-dead-interwar-modernism/8651192.article</a>
moderna arhitektura	Modern architecture	<a href="http://distinctbuild.ca/modern_architecture_defining_characteristics.php">http://distinctbuild.ca/modern_architecture_defining_characteristics.php</a>

neoplasticizam	neoplasticism, De Stijl	<a href="http://www.thefreedictionary.com/neoplasticism">http://www.thefreedictionary.com/neoplasticism</a>
nosivi zid	bearing wall	<a href="http://www.thefreedictionary.com/bearing+wall">http://www.thefreedictionary.com/bearing+wall</a>
odsjek za novogradnju	Department of New Construction	<a href="http://www.mainelegislature.org/legis/statutes/38/title38sec488.html">http://www.mainelegislature.org/legis/statutes/38/title38sec488.html</a>
pečnjak	fireplace tile	Consultation with a student of art history.
plemička obitelj	aristocratic family	<a href="http://www.thefreedictionary.com/aristocratic">http://www.thefreedictionary.com/aristocratic</a>
počasni suradnik	honorary associate	<a href="http://www.taosinstitute.net/honorary-associates">http://www.taosinstitute.net/honorary-associates</a>
stražarnica	guard tower	<a href="http://encyclopedia.thefreedictionary.com/Guard+Tower">http://encyclopedia.thefreedictionary.com/Guard+Tower</a>
strijelnica	(artillery) loophole	<a href="http://www.thefreedictionary.com/loophole">http://www.thefreedictionary.com/loophole</a>
svod	vault	<a href="http://www.rjecnik.net/search.php?search=svod&amp;sm=">http://www.rjecnik.net/search.php?search=svod&amp;sm=</a> , <a href="http://www.thefreedictionary.com/vault">http://www.thefreedictionary.com/vault</a>
Tehnički fakultet u Grazu	Graz University of Technology	<a href="http://portal.tugraz.at/portal/page/portal/TU_Graz">http://portal.tugraz.at/portal/page/portal/TU_Graz</a>
ulazni trakt	entrance wing	<a href="http://www.medievalwall.com/architecture/veliki-tabor/">http://www.medievalwall.com/architecture/veliki-tabor/</a>

## **Translation:**

### **Veliki Tabor (part 2)**

#### **Renaissance Stage: Ring with Semicircular Towers**

With the new stage began a large construction project of surrounding the central structure with a system of structures - a ring of walls with four semicircular towers and an entrance wing. The fortification purpose was to move the defensive structures from the central structure to the ring, to change the concept of defense and make it more efficient. The fact that the construction began by raising two towers on the west side confirms that the greatest threat came from that direction; however, the height of the circular structure was not sufficient to fully guard the central structure. It is assumed that the central structure and its surrounding court were enclosed by a smaller wall which provided temporary protection until the construction could continue, because there was no point in having two defensive towers on one side without the other side serving a defensive purpose.

The towers of Veliki Tabor were built in a manner characteristic for 16th century architecture. The base of the tower is slanted, and there were two reasons for this: to deflect whatever was thrown onto the towers' drains (hot water or resin) towards the attacker standing in front of the tower and to prevent sabotage and mining of the wall (using gunpowder) which, if damaged, would not jeopardize the stability of the bearing wall. The slanted base ended with a cordon cornice with a semicircular relief, with the ground area with three artillery loopholes placed above it. The two towers were built in their present form and size and were not subsequently elevated or substantially altered. There are stone markings on cordon cornices of the northwest tower. It is the only tower on which something like this can be found, and one block of cornices bears a coat of arms. Beneath it there is an entryway to the gates to the fort, and those who passed here saw the coat of arms which looked Hungarian to them because it was linked with the origin of the aristocratic Ratkay family that arrived from Hungary after they were given the Mali Tabor castle in 1502. No data on the construction of the first two towers has been preserved and the years of construction remain unknown.

Although these two towers are typical Renaissance fortification structures, those in the first western section and the other sections of the ring have Gothic window frames and doors. As the construction continued, so was the central structure surrounded by a fortification ring that took the appearance similar to the one it has today. The situation on the northern side, near the entrance to the fortress, was much different. The entrance area was one bay shorter than



today, and the main doors were in the place of the current pass between the first and second bays.<sup>xxxii</sup> The entrance wing as such probably did not exist in its original form. The evidence that the parallel inner wall with a large Gothic doorway was added later can be found in the northwestern corner of the eastern tower. There is a window in the wall of the tower that once illuminated the tower's ground area and could have also doubled as an artillery loophole. The window has been walled up. The remains of the cordon cornice confirm that today's exterior walls on the northern side are a part of a unique Renaissance fortification concept.

The first floor of the southern tower is very interesting because it was not converted into a living space by taking down the large windows like the other towers were, and the original arrangement of the loopholes and small windows was kept. It was one floor lower than today. The eastern, largest tower had two floors<sup>xxxiii</sup>, and it towered over the other three towers. Its cantilever belt is placed higher than on other towers. The walled large doorway in the southwestern part of the tower that corresponded to the northwestern doorway proves that the ground floor once had two wide entrances, on the basis of which it can be concluded that it had an economic purpose. A parallel wall on the north side was made to allow for construction on the floors, which served as a base for creating the current entrance wing. The entire entrance wing had wooden pillars on the beams.

Such concept of the city was probably created in the decades of mid-16th century.

### **Late Renaissance Stage: Renaissance Additions**

The framed windows on the second floor of the south facade of the central structure called *bifora*<sup>xxxiii</sup> are symbol of this construction stage. The construction of such windows was typical of the Renaissance spirit, which created a link with the landscape. *Bifora* are framed with a simple molding and expanded with the window still molding and cornices with S-curved profiles, complementary shells, a central small column and a somewhat rustic rosette. The double-story (on the ground and first floor) arcade porches were built on the three sides of the eastern courtyard. The arcade porches on the eastern, larger part of the yard are symbolized by slender Tuscan columns, short intercolumns, and almost semicircular arches. The necks of the columns on the eastern wing widen upward, while those in the northern part have a cylindrical shape and are noticeably lower. The doorway with a Renaissance frame and a wreath on the south facade were added to the central structure to create an entrance to the first floor. Two external staircases and a pentagonal bastion on the western edge of the plateau were also built for an easier approach to the southwestern complex. The second floor of the

pentagonal structure was originally converted into two rather large halls. This concept was developed from the mid-16th century to the beginning of the 17th century.

### **Baroque Stage: Alterations in the Baroque Period**

A vault was added to the northwestern area of the first floor of the central structure. The ring was expanded with a northeastern addition to the building. The second floor of the entrance wing and the eastern tower were built. The second floor of the stone arcades in the courtyard and the current outbuilding on the plateau were also constructed. The towers were adapted for residency by removing the large windows<sup>xxxiv</sup> and adding outdoor heating. A chapel was placed in the southern tower. A bridge-porch that leads to the main building was built. In the 18th century period of late Baroque some rooms in the fort's core were certainly converted and the semicircular towers were adapted for residence. All windows have flat stone frames and floor to ceiling niches.<sup>xxxv</sup>

### **Upgrades of the Entrance Wing and Other Modifications in the 19th and 20th Century**

The entrance wing was extended westward. A cross vault was added to the older part. In the 19th century, a new staircase in the central structure was built. New walls were constructed on all three floors which separated the communication space from the largest, eastern hall. The new staircase was made from wood, and in the 20th century it was replaced by a concrete one. A small wooden tower with a bell and a clock was constructed in the southern tower. Restrooms and storage rooms were added in the 20th century, and larger rooms were converted into smaller ones with thin walls.

### **Archaeological Research**

No original furniture that was in Veliki Tabor has been preserved, and the reason for this is the relatively early extinction of the Ratkay family that lived there, and the subsequent change of owners. However, we can get more information on the status of the owner of Veliki Tabor and their castle property if we look into the results of archaeological research which has been carried out on the site since 1995. The research mostly revealed ceramic objects, and, in smaller fragments, some fully preserved fireplace tiles, along with some ceramic pottery. The tiles show the way late medieval castles were heated, and, judging by their diversity, it is evident that Veliki Tabor contained many masonry heaters. Among the samples of preserved pottery we can distinguish between the ones that were used for preparation and conservation

of food and the finer ones that were used as tableware. In addition to the ceramic ones, some fragments of glass and majolica objects have been preserved, although these were mostly foreign imports. Some objects used in warfare were also discovered, such as arrow tips, stone orbs etc. as well as some objects that were used in everyday life in the castle (e.g. needles, hooks etc.).

### **Latest Research**

Archaeological research of Veliki Tabor, which has continued from 2008 and 2011 proves that every new construction project on the site greatly enriches and changes the existing knowledge about life in the castle. Simultaneously with the conservation, restoration and construction work on Veliki Tabor, excavations that include until now unexplored parts of the fortress' center - the eastern, southern and western semicircular tower, as well as the outer defense wall with entrance tower, southern guard tower and bastion - are still being carried out.

Latest archaeological research of the castle is especially interesting because it indicates that Veliki Tabor's was inhabited<sup>xxxvi</sup> before 1502. The research of the semicircular towers, as well as the bastion in the southern guard tower of the outer defensive wall has determined a common trait - towers, the bastion and the guard tower were leveled using waste material along with layers of sterile clay used to fill their interior. However, structures which had been built before the stone buildings were discovered under the deep and hard layers of rubble and marl laid during construction. Some archaeological finds are typical of the period from the late 14th century to the early 16th century, such as the extremely rare fragments of a Spanish majolica bowl which was made in the 15th century in workshops around Valencia and imported here<sup>xxxvii</sup>, or the fireplace tiles depicting a knight on horseback (the so-called "furnace with a knight") and tiles depicting Emperor Frederick III (German King 1440-93, Emperor 1452-93) which were very popular motifs in the second half of the 15th century. A single finding of a leg bangle in the eastern tower of the castle suggests that the life on the hill on which the castle was built dates back to the ancient times of the early Iron Age (6th-5th century BC) when the hills of the area of present-day Croatian Zagorje region were inhabited by members of the Hallstatt culture. The upcoming scientific analysis of the discovered material, as well as future archaeological research of the plateau of Veliki Tabor will certainly provide new insights into the earliest history of Veliki Tabor's hill.

## **Legend of Veronika Desinić**

Over centuries, many legends and stories about Veliki Tabor arose, particularly the ones about the ghosts that haunted it: about strange groans on stormy nights, or about the procession of skeletons on the eve before All Saints' Day, about the cursed castellan, white apparitions, the midnight banging on the castle walls, the black dog, and buried treasure...

But the most famous legend is that of Veronika Desinić. The legend says that once upon a time, these lands were ruled by a powerful viceroy<sup>xxxviii</sup> Hermann II Celjski<sup>xxxix</sup>. The Celjski were a rich aristocratic family, and were also close to king Sigismund who was married to Hermann's daughter Barbara, known even today as the Black Queen. His younger son Frederick, while he was riding one day across his father's estate, met a beautiful young woman with golden hair called Veronika. Veronika and Frederick fell in love immediately, but their love was disfavored by the old viceroy Herman. The disfavor was mostly due to the fact that Frederick was already married, and to no other than Elizabeth Frankopan. Since he had not been living with his lawful wife, his father and the Frankopan family wanted to reconcile the spouses, and, therefore, arranged them to meet in the city of Krapina. Although Elizabeth and Frederick reconciled, the next morning she was found dead in bed with a knife lodged in her stomach. Although it was rumored that Frederick himself murdered her, he was never proven guilty. Following these events, Frederick and Veronika eloped to a city called Fridrichstein near Kočevje in Slovenia, where they secretly got married. However, the viceroy soon found out about the wedding and sent troops to capture the lovers. Frederick managed to get Veronika out of the town, and instructed her to flee across Gorski Kotar, Moslavina and Kalnik, all the way to a little village of Sveta Margita<sup>xl</sup>. Unfortunately, he was unable to escape his father's troops, and was captured and brought to Veliki Tabor. Count Hermann was so furious that he could not even look at Frederick, instead he ordered the soldiers to take him to the city of Celje and lock him in a tower. The tower, called Frederick's tower due to these events, was narrow, around 23 meters high and roofless. Immediately following Frederick's imprisonment, all the openings on the tower were shut, except one through which he was given food. There he spent over four years, and when his father finally decided to release him, he was mentally broken.

Veronika, however, had no better luck because Hermann's soldiers eventually found her and took her to Veliki Tabor. Hermann decided to vent his anger at her and accused her of being a witch who seduced his son, and even tried to poison the viceroy. A trial was arranged that lasted two full days. In the evening of the second day the judges said: "Viceroy! There is no

guilt in this girl, let alone crime. The only thing that she is guilty of is for loving your son Frederick. But noble viceroy! Love was never a sin nor a crime. Love is one of the most beautiful human virtues. Our job, noble viceroy, is hereby finished." Count Hermann could not accept this verdict, and as soon as the judges headed toward the exit, he gave the castellan the order to kill Veronica. After the servants set a large wooden bowl of water in the middle of the castle, they grabbed Veronika and drowned her. Such was the tragic end of Veronika, and her dead body was bricked up inside a wall that connects the pentagonal tower with the castle's entrance. Yet, even today, especially in the long winter nights, when the wind blows, the silent cries of poor Veronika can still be heard...

A recently discovered wall painting in St John's chapel in Ivanić Miljanski, dating from the 15th century is proof that this theory is not just a product of the local folk's imagination. The study and analysis of historical data showed that the commissioner was most likely Frederick II Celjski. The depictions of several characters have been identified as portraits of the commissioner and his father, count Hermann II Celjski. After the research was published it was concluded that the reason for building and painting the chapel was the legalization of Frederick's bastard son, whom he had with his second wife Veronika Desinić in 1447.

### **Ivan Zemljak (1893 - 1963), Croatian architect**

Zemljak was one of the leading figures<sup>xli</sup> of Modern Croatian interwar architecture. He was a preeminent supporter of Modern architectural thought in Croatia and the executor of the "new space" in this area. His greatest contribution was his work as a school architect and as the author of several articles on the issues of school construction and urban planning. His schools will later become one of the most valuable achievements of Croatian interwar architecture.

#### **Life and Work**

He studied at the Graz University of Technology from 1912 to 1914, and then at the German Technical University in Prague<sup>xlii</sup> from 1916 to 1920, where he graduated. Since 1920 he worked in the city services under the architect Viktor Kovačić, and from 1921 to 1930 he was employed in the project department of the Zagreb City Government. From 1939 to 1941 he held the position of Chief of the Department of New Construction. After he had been retired in 1950, he became an honorary associate of the NOGZ's Institute for Urban Planning in 1953.

Zemljak's greatest contribution was his work as a school architect. In 1930 he designed schools in Jordanovac and Selska street in Zagreb, two projects that were, at that time, clearly outside of the contemporary architectural framework. His stay in the Netherlands, where he came into contact with the works of J.J.P. Oud and De Stijl (1928), greatly influenced the designs of both schools. Although he initially created works in the spirit of De Stijl, an individual character was clearly evident in this architectural style. His later works (e.g. school in Knežija, kindergarten in Laščina in Zagreb) are characterized by combining and discovering a synthesis between the international architectural style and Croatian<sup>xliii</sup> regional architectural expression. Zemljak created structures of pure forms in which function and design became an integral part of the architecture.

Zemljak's scope of interest included, to a great extent, urban planning, therefore, in 1934 he proposed (with Bahovac) a regulation of Kaptol in Zagreb, and in 1937 he created a new concept of park Mirogoj in Zagreb.<sup>xliv</sup>

## **School Architecture**

### **Jordanovac School**

Zemljak designed several schools in the then newly urbanized areas of Zagreb, whose content and purpose required the exact application of appropriate contemporary, functional and design principles of Modern architecture. At that time he abandoned the Austro-Hungarian universities' tradition of characteristic façades and began designing his structures according to the latest principles of contemporary pedagogy and new architecture. By analyzing new pedagogical requirements, he learned from the experience of the West European "new school" by literally carrying out the principles of Modern architecture that can and must respond to its function, but not by suppressing its own creative potential.

Jordanovac school was built in 1930 and it represents the first major implementation of new ideas in the field of school design in Croatian Modern architecture. This building of pure volume, with symmetrical geometric shapes, is only slightly reminiscent of Cubist concepts, and its concept may be found in the works of the Dutch De Stijl. The functional purity of the structure is emphasized, which underlines its own purpose. Zemljak also designed the structure's interior, furniture, coloring and lighting, and he paid special attention to the surrounding landscape and intervened as an architect to shape the horticultural environment. Unfortunately, the present building has been completely ruined by subsequent interventions.

The second school on Selska road in Zagreb, essentially a similar structure, was built the same year, but the design solutions were achieved in completely different ways, with different spatial elements, with the main difference being the divergence which resulted in a more unrestrained design. Both projects represent an extremely valuable creative range and are considered one of the best works of Modern architecture in Croatia.

### **List of works:**

Elementary School, Selska 95, Zagreb (1930 to 1931)

Elementary School, Jordanovac 108, Zagreb (1930 to 1931)

Elementary School, Jakićeva 23, Zagreb (1933, with F. Bahovac)

Kindergarten, Laščinska road, Zagreb (1935)

Kindergarten, Jordanovac, Zagreb (1935)

Elementary School, Knežija, Zagreb (1940)

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Google knjige, <http://books.google.hr/>

Hrčak, portal znanstvenih časopisa Republike Hrvatske, <http://hrcak.srce.hr/>

Hrvatski jezični portal, <http://hjp.novi-liber.hr/>

Hrvatski pravopis, <http://pravopis.hr>

Matica hrvatska, <http://www.matica.hr/>

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The Oxford English Dictionary, Oxford University Press

Thesaurus.com, <http://thesaurus.com/>



#### **Translation 4**

Bunting, Madeleine. 2004. *Willing Slaves: How the Overwork Culture is Ruling Our Lives*.  
Print.

**Glossary:**

AIDS	AIDS	<a href="http://www.rjecnik.net/search.php?search=aids&amp;sm=">http://www.rjecnik.net/search.php?search=aids&amp;sm=</a>
benefit	beneficij	<a href="http://hjp.novi-liber.hr/index.php?show=search_by_id&amp;id=eVphUQ%3D%3D&amp;keyword=beneficij">http://hjp.novi-liber.hr/index.php?show=search_by_id&amp;id=eVphUQ%3D%3D&amp;keyword=beneficij</a>
black economy	crna ekonomija	<a href="http://www.advance.hr/vijesti/nezaposlenost-u-spanjolskoj-presla-brojku-od-5-milijuna/">http://www.advance.hr/vijesti/nezaposlenost-u-spanjolskoj-presla-brojku-od-5-milijuna/</a>
breadwinner	hranitelj	<a href="http://www.rjecnik.net/search.php?search=breadwinner&amp;sm=">http://www.rjecnik.net/search.php?search=breadwinner&amp;sm=</a>
cheap labour	jeftina radna snaga	<a href="http://www.rjecnik.net/search.php?search=labour&amp;sm=">http://www.rjecnik.net/search.php?search=labour&amp;sm=</a>
child support	uzdržavanje djece	<a href="http://hrcak.srce.hr/file/80444">http://hrcak.srce.hr/file/80444</a>
childcare	socijalna skrb za djecu, skrb za djecu	<a href="http://hrcak.srce.hr/file/11437">http://hrcak.srce.hr/file/11437</a> , <a href="http://hrcak.srce.hr/file/169169">http://hrcak.srce.hr/file/169169</a>
contractor	ugovaratelj	<a href="http://www.mvep.hr/files/file/publikacije/GLOSAR_bankarstva_osiguranja_i_ostalih_financijskih_usluga.pdf">http://www.mvep.hr/files/file/publikacije/GLOSAR_bankarstva_osiguranja_i_ostalih_financijskih_usluga.pdf</a>
council		
dependant	uzdržavani član obitelji	<a href="http://struna.ihjj.hr/naziv/uzdržavani-clan-obitelji/21851/#naziv">http://struna.ihjj.hr/naziv/uzdržavani-clan-obitelji/21851/#naziv</a>
East London Community Organisation (TELCO)		
educational qualification	obrazovne kvalifikacije	<a href="http://www.mvep.hr/hr/hmiu/opce-informacije/priznavanje-">http://www.mvep.hr/hr/hmiu/opce-informacije/priznavanje-</a>

		inozemnih-obrazovnih-kvalifikacija/
emotional support	emocionalna podrška	<a href="http://hrcak.srce.hr/file/5852">http://hrcak.srce.hr/file/5852</a>
employment contract	ugovor o zapošljavanju	<a href="http://www.crodict.hr/engleski-hrvatski/employment+contract.html">http://www.crodict.hr/engleski-hrvatski/employment+contract.html</a>
hourly wage	satnica	<a href="http://www.rjecnik.net/search.php?search=hourly+wages&amp;sm=">http://www.rjecnik.net/search.php?search=hourly+wages&amp;sm=</a>
Industrial Revolution	industrijska revolucija	<a href="http://www.rjecnik.net/search.php?search=industrial+revolution&amp;sm=">http://www.rjecnik.net/search.php?search=industrial+revolution&amp;sm=</a>
knowledge economy	ekonomija znanja	<a href="http://hrcak.srce.hr/file/128096">http://hrcak.srce.hr/file/128096</a>
labour contract	ugovor o radu	<a href="http://www.zakon.hr/z/307/Zakon-o-radu">http://www.zakon.hr/z/307/Zakon-o-radu</a>
labour market	tržište rada	<a href="http://www.crodict.hr/engleski-hrvatski/tr%C5%BEi%C5%A1te+rada.html">http://www.crodict.hr/engleski-hrvatski/tr%C5%BEi%C5%A1te+rada.html</a>
livelihood	životna sredstva	Consultation with colleagues.
long work hours	dugi radni sati, veći broj radnih sati	<a href="http://hrcak.srce.hr/file/106723">http://hrcak.srce.hr/file/106723</a> , <a href="http://hrcak.srce.hr/file/47332">http://hrcak.srce.hr/file/47332</a>
low-skill labour	niskokvalificirana radna snaga	<a href="http://www.rjecnik.net/search.php?search=labour&amp;sm=">http://www.rjecnik.net/search.php?search=labour&amp;sm=</a>
lunch hour	pauza za ručak	Consultation with colleagues.
market conditions	tržišni uvjeti	<a href="http://hrcak.srce.hr/file/5985">http://hrcak.srce.hr/file/5985</a>
minimum wage	minimalna plaća	<a href="http://www.zakon.hr/z/400/Zakon-o-minimalnoj-pla%C4%87i">http://www.zakon.hr/z/400/Zakon-o-minimalnoj-pla%C4%87i</a>

negotiating power	pregovaračka moć	<a href="http://www.crodict.hr/engleski-hrvatski/negotiating+power.html">http://www.crodict.hr/engleski-hrvatski/negotiating+power.html</a>
NHS	Nacionalna zdravstvena služba, NHS	<a href="http://hrcak.srce.hr/file/46907">http://hrcak.srce.hr/file/46907</a>
overqualified	prekvalificiran	Consultation with colleagues.
overtime	prekovremeni rad	<a href="http://www.zakon.hr/z/307/Zakon-o-radu">http://www.zakon.hr/z/307/Zakon-o-radu</a>
overtime pay	naknada za prekovremeni rad	<a href="http://www.porezna-uprava.hr/HR_publikacije/Lists/mislenje33/Display.aspx?id=17899">http://www.porezna-uprava.hr/HR_publikacije/Lists/mislenje33/Display.aspx?id=17899</a>
pay bracket	platni razred	<a href="http://osmupa.hr/IMAGES/dokumenti/Prijedlog%20Zakona%20o%20placama%20drzavnih%20sluzbenika.pdf">http://osmupa.hr/IMAGES/dokumenti/Prijedlog%20Zakona%20o%20placama%20drzavnih%20sluzbenika.pdf</a>
picket line	protest	Consultation with colleagues.
premium	premija	<a href="http://www.rjecnik.net/search.php?search=premium&amp;sm=">http://www.rjecnik.net/search.php?search=premium&amp;sm=</a>
private sector	privatni sektor	<a href="http://www.mint.hr/default.aspx?id=8104">http://www.mint.hr/default.aspx?id=8104</a>
public sector	javni sektor	<a href="http://hrcak.srce.hr/file/87606">http://hrcak.srce.hr/file/87606</a>
public sector services	usluge javnog sektora	<a href="http://hrcak.srce.hr/file/87606">http://hrcak.srce.hr/file/87606</a>
service economy	uslužna ekonomija	<a href="http://hrcak.srce.hr/file/47422">http://hrcak.srce.hr/file/47422</a>
service sector	uslužni sektor	<a href="http://www.crodict.hr/engleski-hrvatski/service+sector.html">http://www.crodict.hr/engleski-hrvatski/service+sector.html</a>
sick pay	plaćeno bolovanje	Consultation with colleagues.
site manager	nadglednik	Consultation with colleagues.
skilled trade	obrtničko/stručno zanimanje	<a href="http://www.mvep.hr/files/file/publikacije/GLOSAR_bankarstva_osiguranja_i_ostalih_finan">http://www.mvep.hr/files/file/publikacije/GLOSAR_bankarstva_osiguranja_i_ostalih_finan</a>

		cijskih_usluga.pdf
take-home pay	neto plaća	<a href="http://hrcak.srce.hr/file/74990">http:// hrcak.srce.hr/file/74990</a>
tax credits	porezni kredit	<a href="http://www.crodict.hr/engleski-hrvatski/tax+credit.html">http://www.crodict.hr/engleski-hrvatski/tax+credit.html</a>
timelessness	bezvremenost	Consultation with colleagues.
timeliness	trenutnost	Consultation with colleagues.
work long hours	odraditi veći broj radnih sati	Consultation with colleagues.
workforce	radna snaga	<a href="http://www.rjecnik.net/search.php?search=workforce&amp;sm=">http://www.rjecnik.net/search.php?search=workforce&amp;sm=</a>

## Translation:

Pridodajte tome i učinke na uzimanje godišnjih odmora i cjelovita slika izgleda još gore. Rezultati dviju anketa pokazali su da samo 44 % radnika uzima zasluženi godišnji odmor, 39 % muškaraca i 49 % žena<sup>1xlv</sup>. Najčešće navedeni razlog za neuzimanje godišnjeg odmora je previše posla koji se mora obaviti, te strah da bi uzimanje odmora moglo ugroziti zaposlenikovo radno mjesto. Ove rezultate potvrđuje još jedna anketa (provedena na manjem uzorku ispitanika) koja je pokazala da prosječan zaposlenik izgubi više od tri mjeseca godišnjeg odmora za vrijeme svojeg radnog staža i pritom je utvrđeno da tako godišnje četiri milijarde funti<sup>xlvi</sup> donira poslodavcima. Ispitanici su ujedno izjavili da su jednostavno prezaposleni da bi uzeli odmor.<sup>2</sup> Pritom se u jednom istraživanju procjenjuje da prosječna pauza za ručak traje dvadeset i sedam minuta i da je 65 % ispitanika izjavilo da „rijetko kada uzimaju pauzu za ručak u trajanju od punih sat vremena“.<sup>3</sup> Neki tvrde da je zbrajanje broja sati provedenih na poslu radi izračunavanja radnog vremena u ekonomiji znanja besmisleno zbog dodatnog vremena koje se provede na mobitelu ili laptopu za vrijeme putovanja na posao ili zbog razmišljanja o radnim problemima prilikom opuštanja u kadi<sup>xlvii</sup>. Time se, prema istraživanju britanske udruge za zaštitu mentalnog zdravlja *Mental Health Foundation*<sup>xlviii</sup>, prosječno prikupi dodatnih jedanaest radnih sati tjedno.

Dugi radni sati su najveći uzrok dramatičnog smanjenja zadovoljstva poslom za vrijeme devedesetih godina dvadesetog stoljeća<sup>xlix</sup> pri čemu je broj muškaraca koji su izjavili da su „jako zadovoljni“ sa količinom radnih sati pao sa 35 % na 20 %, a broj žena je pao sa 51 % na 29 %.<sup>4</sup> Četvrtina onih koji rade dulje čine to nevoljko „cijelo vrijeme ili većinu vremena“.<sup>5</sup> Što su više obrazovne kvalifikacije, to je veće nezadovoljstvo. Komentator Robert Taylor je rekao kako „među visokoobrazovnim muškarcima vlada specifično nezadovoljstvo“. Zagonetka je sljedeća: kako su muškarci i žene poput Petea, koji pripadaju generaciji odgojenoj da cijeni svoje pravo na autonomiju, izgubili kontrolu nad tim ključnim dijelom

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<sup>1</sup> Reed.co.uk, srpanj 2002.; također „*Living to Work* (Živjeti za rad)“, op.cit.

<sup>2</sup> Ispitivanje osiguravateljske kuće *Royal and Sun Alliance*, BBC, lipanj 2003.

<sup>3</sup> „*Real Time* (Stvarno vrijeme)“, anketa instituta ICM i časopisa *Observer*, slična saznanja kao u „*Living to Work*“, op. cit.

<sup>4</sup> Taylor, „*Britain's World of Work* (Britanski svijet rada)“, op. cit.

<sup>5</sup> „*Living to Work*“, op. cit.

ugovora o zapošljavanju: njihovim vlastitim vremenom? Nikada nisu postojali nikakvi pregovori o tome, a kamoli blokade ili protesti. To se dogodilo neprimjetno i postupno u tisućama ureda i milijunima veza, kada se od radnika tražilo to nešto malo više i na što su, uz pokoje tiho negodovanje, oni i pristali.

Postoji još jedna, manje skrivena strana dugih radnih sati. To je poznata priča o jeftinoj, niskokvalificiranoj radnoj snazi koja se oduvijek oslanjala na prekovremene radne sate da bi nadoknadila nisku plaću. Odnosi snaga u ugovoru o radu su u ovom slučaju mnogo jasnije određeni i rigorozniji, no barem su prekovremeni sati plaćeni i svaki dodatno odrađeni sat<sup>i</sup> se računa.

Maev i Joshua rade kao čistači u jednoj bolnici u Londonu. U prosječnom radnom tjednu ona odradi pedeset i dva sata i dvadeset i pet minuta, zbog toga što je odlučila raditi u dvije smjene. Na posao dolazi u 7:30 i završava drugu smjenu u 20 sati, pri čemu ima pauzu od jedan sat i četrdeset i pet minuta između smjena, u vrijeme užine<sup>li</sup>. Na drugom kraju bolnice Joshua odradi prosječno pedeset i četiri sata tjedno sa sličnom pauzom. Oboje su morali potpisati odricanje od prava koja su im zagarantirana Pravilnikom o radnom vremenu<sup>lii</sup> na zahtjev ISS-a, danske multinacionalne tvrtke koja ih zapošljava.

Maev radi u ovoj bolnici manje od godinu dana. Radila je kao prodavačica na bolje plaćenom radnom mjestu, no htjela je smanjiti troškove putovanja, stoga je prihvatila ono što joj je bolnica ponudila. Obzirom na to da radi za privatnog ugovaratelja, nema pravo na prekovremene sate, plaćeno bolovanje ili mirovinsko osiguranje koje imaju zaposlenici Nacionalne zdravstvene službe (NHS). Kada sam je prvi put srela na bolničkom odjelu imala je bezizražajan, tajnovit izraz lica koji imaju oni čija se pojava, a kamoli rad, rijetko kada primjećuje. Kao da je namjerno odvojila sebe od svojeg radnog mjesta i svojih zaduženja. No iste sekunde kada smo se upoznale, ona se preobrazila. Opet je postala čovjek sa smješkom koji je oživio njeno cijelo lice.

Kasnije mi je, u malom uredu sindikata Unison čija je članica, objasnila zašto ima toliko dugi radni dan. Došla je u Veliku Britaniju u ranim devedesetima. Sada, sa četrdeset i dvije godine, uzdržava većinu svoje obitelji u Africi. Stavlja sa strane više od polovice svoje neto plaće koju šalje doma.

*Tjedno pošaljem otprilike 100 GBP od 200 GBP tjedne neto plaće. Stanarina mi iznosi 54,12 GBP, na što još dolaze i telefonski računi. Imala sam tri sestre, no jedna je*

*preminula prošle godine od AIDS-a. Druga je sada jako bolesna i obje su ostale bez muževa. Jedna nećakinja je na fakultetu i ja plaćam njene troškove školovanja. Da to ne radim onda bi morala izlaziti s muškarcima i brzo se udati i onda bih ostala sasvim sama. Moja nećakinja cijeni to što radim i poslala mi je dvije govorne poruke u kojima mi se zahvaljuje. Imam još četiri nećakinje i nećaka koji živi s mojom majkom. Pomažem svima njima. Želim započeti vlastiti posao doma i sagraditi kuću tamo i zatim se želim posvetiti pomaganju žena u organizaciji i stručnom osposobljavanju.*

Nekoliko puta dok je govorila, Maevin glas bi odlutao i, dok se igrala s komadićem papira, praznim je pogledom gledala u tipkovnicu i radni stol ispred sebe. Duge tišine odavale su njenu frustraciju time što je žrtvovala svoj život za svoju rodbinu u Africi i njenu zabrinutost za njihovo blagostanje. Maev zna da je prekvalificirana za ovaj posao, no ponosi se time što ga izvodi pravilno, naglašavajući činjenicu da joj se ne mora reći da opere stvari poput prljavih krpa za pranje podova. „Ne sviđa mi se ISS zbog niskih plaća. Nije mi najdraže čistiti kada imam znanje u glavi“, rekla je i dodala da je ona najdalje dogurala u obrazovanju od svih u obitelji i da se nadala da će upisati fakultet. „Ali znam da je to moja odgovornost. Znam da nadglednici ne misle da je to zahtjevan posao. Ionako ih inače ne susrećem, no dobijete povratnu informaciju od drugih ljudi na odjelu.“

Maev govori o poniženju koje joj uzrokuje posao i o snažnim emocijama na odjelu, no odlučno tvrdi da je „odgojena da ne radi probleme“. Nada se da će pred kraj godine otići doma u posjet obitelji, no njeno lice poprima smrknuti izraz na pomisao da se, kada dođe, od nje neizbježno očekuju pokloni. Njena nada u promjenu zasnovana je na njenom snu da će se vratiti doma s dovoljno novaca za pokretanje vlastitog posla, da će iznajmljivati stanove ili otvoriti vlastiti dućan<sup>liii</sup>, kojim će uzdržavati obitelj. Za to joj je potrebna veća plaća i zbog toga polaže nadu u borbu sindikata i građanske udruge East London Community Organisation (TELCO) za „životni minimum“. Bilo je potrebno devet mjeseci da uopće ugovore sastanak s bolničkom upravom, samo da bi im bilo rečeno kako plaće određuje ugovaratelj. Tvrtka ISS se izjasnila da suosjeća s ovom kampanjom, no da tržišni uvjeti, odnosno njihovi ugovori s bolnicom, ne podržavaju povišenje plaća. Svi izbjegavaju preuzeti odgovornost.

Joshua je u sličnoj situaciji kao Maev. Radi kao čistač u bolnici već šesnaest godina. Doma donosi otprilike 212 GBP tjedno, od čega izdvaja 50 GBP za uzdržavanje djece, 60 GBP za stanarinu, otprilike 50 GBP za režije i pokušava mjesečno poslati 30 GBP doma na Jamajku



svojoj majci i dvoje djece. Nema pravo na beneficije ili porezni kredit, a ponekad mu ponestane novaca, zbog čega mora gladovati dok mu ne sjedne plaća.

„Čim platim jedan račun, stiže drugi, onda još jedan sve dok ne poludim“, kaže sa nezadovoljstvom. „Dugujem novac državi<sup>liv</sup>, no ostaje mi samo 30 GBP tjedno za hranu i odjeću“. Posao mu ne smeta, inzistirao je na tome da mi pokaže kako su čisti tepisi na odjelu, plaća, u iznosu od 4.9 GBP po satu, je ono što ga čini bijesnim. Razmišljao je da se prijavi u agenciju za zapošljavanje i počne raditi još jedan posao, no tada bi morao putovati, na što kaže: „Ponekad budem umoran, ja sam samo ljudsko biće.“

Ako dođete u bilo koju organizaciju, naići ćete na mnogo ljudi poput Maev i Joshue. Svi oni odrađuju veći broj radnih sati radeći zamorne, repetitivne poslove čišćenja u brzo razvijajućoj uslužnoj ekonomiji. Samo bi oni ljudi s ograničenim mogućnostima i slabom pregovaračkom moći na tržištu rada ikada prihvatili takve poslove, a u Londonu i na jugoistoku Britanije<sup>lv</sup> to u stvarnosti znači da je potrebno pribavljati radnike imigrante. Bez imigranata bi veliki dio usluga javnog sektora na jugoistoku Britanije bilo na rubu urušavanja. Oni čiste, kuhaju, peru, a budući da su njihovi poslovi kategorizirani kao „nisko produktivni“, oni zarađuju plaće koje su jedva dovoljne za jednu osobu, a kamoli za uzdržavanje nekoliko članova obitelji kao što rade Maev i Joshua.

Uvjeti rada su se ozbiljno pogoršali nakon prebacivanja ovakvih zanimanja iz javnog sektora u privatni sektor. Odnos zaposlenika i poslodavca postao je nejasan. Mnogi od čistača s kojima sam obavila razgovor su rijetko kada vidjeli svojeg ISS nadglednika koji bi posjetio bolnicu možda jednom ili dva puta tjedno. Nekada su bili ravnopravni sa zaposlenicima NHS-a, no sada nose znak tvrtke o kojoj ne znaju ništa. Jedan je dugoročni zaposlenik prije nekoliko godina prisustvovao prezentaciji u centru Londona na kojoj je ISS predstavio viziju budućnosti tvrtke i dugoročni cilj da postane najveći svjetski pružatelj osobnih usluga. „ISS je gazda kojeg nema<sup>lvi</sup>“, rekao je, te mu je jednako neshvatljiv i bezznačajan kao što bi vlasnik imanja u Sankt Peterburgu koji govori francuski nekada davno bio ruskom seljaku.

Još bitnije je to što je ugovorni rad preko privatnih tvrtki<sup>lvii</sup> označio gubitak dobro plaćenih prekovremenih sati. Prekovremenim se radom, kao i radom nedjeljom, nekada mogao udvostručiti iznos plaće. Na taj način su slabo plaćeni radnici mogli zaraditi „životni minimum“. No radnicima koji su se zaposlili preko novih ugovora oduzeta su prava na prekovremeni rad, a dodatne smjene su im plaćene po standardnoj tarifi. Za rad vikendom im

se isplaćuje tek neznatna premija. Radni sati takvih radnika plaćaju se gotovo jednako bez obzira u kojem se trenutku tjedna ili dana odrade. Dugotrajni zaposlenici koji su s NHS-a prešli novim privatnim ugovarateljima i koji su zaštitili svoje plaće i uvjete rada kažu da sada imaju manje šanse dobiti mogućnost za prekovremeni rad. Te smjene dobivaju novi zaposlenici koji nemaju pravo na naknadu za prekovremeni rad.

Upravo je ovakav razvoj pomogao slabljenju povezanosti niskih plaća i dugih radnih sati. Najmanje razine prekovremenog rada spadaju u najniže platne razrede, a što je veća satnica, to je veći broj ljudi koji rade prekovremeno. Samo 39 % zaposlenika sa satnicom manjom od 5 GBP po satu radi prekovremeno, u usporedbi sa 61 % onih koji zarađuju 10 GBP ili više.<sup>6</sup> Uvođenje minimalne plaće dovelo je do blagog opadanja broja sati, dok su, za to vrijeme, poslodavci posezali za manjim korištenjem radne snage radi uštede novca.<sup>7</sup> Skrb za djecu stavlja dodatno opterećenje na nisko plaćene duge radne sate čiji trošak poništava njene prednosti. Također je izgledno da se obitelji slabijeg imovinskog stanja odlučuju na to da oba roditelja rade u suprotnim smjenama i naizmjenično se skrbe za djecu, umjesto toga da jedan roditelj radi dulje, a drugi se ostane skrbiti za djecu. Takva je bila uobičajena šablona ponašanja, barem među Maevinim i Joshuinim kolegama. Stoga povezanost niskih plaća i dugih radnih sati vjerojatno nije onoliko snažna koliko je bila kada je cijela obitelj često ovisila o jednom hranitelju. Još uvijek je snažna ondje gdje naknada za prekovremeni rad podiže radnika na razinu većih primanja, kao što se događa u proizvodnom sektoru i kod obrtničkih i stručnih zanimanja poput vodoinstalaterstva. Također je snažna u uslužnim zanimanjima<sup>lviii</sup>, kao na primjer u ugostiteljstvu i hotelijerstvu<sup>lix</sup>, a u Londonu posebno i u „crnoj ekonomiji“, u kojoj su imigranti sumnjivog statusa spremni prihvatiti takve poslove.

Pete i Sarah te Maev i Joshua naizgled imaju malo toga zajedničkoga, no svi dijele isti snažan osjećaj zarobljenosti. Pete će prvi priznati da ima snažne povlastice i pregovaračku moć na tržištu rada, no Joshua i Maev imaju jasniju viziju onoga što bi se i kako bi se trebalo promijeniti. Okosnica njihovih nedoumica je svijest o tome da netko drugi, a ne oni, upravlja njihovim vremenom. Sarah se odvažila i donijela odluku za koju je visoko platila vlastitom

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<sup>6</sup> Brojke dobivene izračunom podataka ankete o radnoj snazi (LFS) Paula Kenta iz *West Midlands Employment and Low Pay Unit* (Jedinica za zapošljavanje i niske plaće pokrajine West Midlands), 2003.

<sup>7</sup> James Arrowsmith, „*The Struggle Over Working Time in Nineteenth- and Twentieth-Century Britain* (Borba za radno vrijeme u Britaniji u 19. i 20. stoljeću)“, u časopisu *Historical Studies in Industrial Relations*, br. 13, proljeće 2002.

karijerom. No Peteu nije jasno kako može upotrijebiti svoju struku i znanje da zatraži natrag svoje radno vrijeme. Svi su bili uvučeni u trenutačnu politiku. Ono što njihovi životi odražavaju je način na koji je radno vrijeme kroz zadnje desetljeće postalo bojište za sukob dviju sila: poslodavca i zaposlenika, možda i ključno bojište, a da mi to nismo niti primijetili.

## **Veliki pritisak**

Tradicionalni obrasci radnog vremena i privatnog života pojedinaca koji su postavljali granicu između posla i ostalih stvari bili su izbrisani. Ta „bezvremenost“ je jedna od karakteristika koja se očekuje od fleksibilne radne snage. Ona poprima drugačije karakteristike u različitim zanimanjima: kao sustav smjena koje započinju rano ili završavaju kasno, sustav pozivanja radnika na posao po potrebi<sup>lx</sup>, rad vikendom ili povećanje broja noćnih smjena. Posao prodire u milijune spavaćih soba putem pagera, mobitela<sup>lxi</sup> ili alarma koji vam remete odmor da biste provjerili stanje financijskih tržišta ili obavili poziv s nekim u drugoj vremenskoj zoni. Kao u televizijskim reklamama, možete nazvati svoju banku u 2 sata ujutro i naći nekoga s druge strane linije tko je „živahan“ i spreman odgovoriti vam na poziv. Oni se možda nalaze u drugoj vremenskoj zoni, recimo u Indiji. Ovakva bezvremenost ima veze sa zaposlenikovom dostupnosti: umjesto da zaposle još radnika, poslodavci režu troškove rada, a kada dođe do naglog povećanja posla oslanjaju se na motivaciju vlastite radne snage na dodatni rad, i to za besplatno.

No problemi<sup>lxii</sup> nastaju u životima pojedinaca koji pokušavaju istovremeno živjeti u dva različita vremenska okvira: u bezvremenosti koju očekuje njihov poslodavac i „trenutnosti“ koja im je potrebna u intimnim međuljudskim vezama, što se najbolje može vidjeti u rutini dječjih života, i kako se ona dovodi u vezu sa širom mrežom obitelji, prijatelja i društvenih aktivnosti. Neizravna posljedica takvog društva koje radi 24 sata tjedno je konačno uništenje rituala koji su bili okosnica ljudskih života, kao što su obiteljske večere<sup>lxiii</sup> ili nedjeljni ručkovi. Ti su rituali nastali u počecima industrijske revolucije kao način davanja uloge obitelji u dnevnim rutinama nakon što je izgubila svoju nadmoćnost u organizaciji ekonomskog života zbog prelaska s obiteljskih radionica na tvornice. Budući da više nije bila izvor sredstava za život, obitelj je na sebe preuzela zadaću organizacije vremena, rituala i emotivne podrške. Upravo to je ono što se sada polako gubi zbog bezvremenosti „fleksibilnog“ tržišta rada koja dovodi do izravnog sukoba našeg poslovnog i privatnog obiteljskog života.

Nedavno istraživanje je dokazalo kako 21 % majki i 41 % očeva nekoliko puta tjedno započinju radni dan između 6:30 i 8:30.<sup>8</sup> Četvrtina majki i gotovo polovina očeva redovito rade između 5:30 i 8:30, a jedna od sedam majki te jedan od šest očeva radi u noćnoj smjeni. Četiri od deset majki rade vikendima, a više od polovina očeva radi na barem jednu subotu mjesečno, dok četvrtina majki i tek nešto manje od trećine očeva radi nedjeljom barem jednom mjesečno. Među njima 18 % majki i 22 % očeva rade i subotom i nedjeljom. Ono što najviše trpi, prema istraživanju, je vrijeme provedeno s obitelji i partnerom, posebice kod obitelji slabijeg imovinskog stanja u kojima roditelji organiziraju svoje smjene kako bi se mogli izmjenjivati u skrbi oko djeteta i izbjeгли troškove čuvanja djece.

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<sup>8</sup> Ivana La Valle, „*Happy Families? Atypical Working Hours and its Influence on Family Life* (Sretne obitelji? Atipični radni sati i njihov utjecaj na obiteljski život)“, Joseph Rowntree Foundation, 2002.

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## **Translation 5**

Heyse-Moore, Louis. 2009. *Speaking of Dying, A Practical Guide to Using Counselling Skills in Palliative Care*. Jessica Kingsley Publishers. London. PDF.

**Glossary:**

alcoholic	alkoholičar	Bujas, Veliki hrvatsko-engleski rječnik
analytic approach	analitički pristup	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=23888">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=23888</a>
body language	govor tijela	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=19204">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=19204</a>
brain activity	moždana aktivnost	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=153745">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=153745</a>
brain function	moždana funkcija	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=117864">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=117864</a>
cerebral hemisphere	dio mozga, hemisfera mozga, polutka mozga	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=19954">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=19954</a>
colostomy bag	kolostomska vrećica, stoma vrećica	<a href="http://ultrazvuk-tarle.hr/dijagnostika/zagreb/liječenje_raka_debelog_crijeva">http://ultrazvuk-tarle.hr/dijagnostika/zagreb/liječenje_raka_debelog_crijeva</a>
concentration camp	logor, koncentracijski logor	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=48460">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=48460</a>
consultant	specijalist, liječnik specijalist	Branimir Jernej - Englesko-hrvatski medicinski rječnik
countertransference	kontratransfer	<a href="http://psihijatrija.hr/ozujak06">http://psihijatrija.hr/ozujak06</a>

		htm
despair	beznadnost, očaj	Bujas, Veliki hrvatsko-engleski rječnik
emotional disturbance	emocionalni poremećaj	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=149407">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=149407</a>
fungating	brzorastući	My translation
gynaecological cancer	ginekološki rak	<a href="http://medlib.mef.hr/1716/">http://medlib.mef.hr/1716/</a>
illegitimate child	vanbračno dijete	<a href="http://sljeme.usud.hr/usud/praksaw.nsf/0/C1256A25004A262AC12568FF002ACADE?OpenDocument">http://sljeme.usud.hr/usud/praksaw.nsf/0/C1256A25004A262AC12568FF002ACADE?OpenDocument</a>
inner process	unutarnji proces	My translation
intuitive reaction	intuitivna reakcija	<a href="http://www.matica.hr/vijenac/198/Od%20punine%20zapis/">http://www.matica.hr/vijenac/198/Od%20punine%20zapis/</a>
localize	lokalizirati, lokalizacija	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=28310">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=28310</a>
logotherapy	logoterapija	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=27992">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=27992</a>
mode of perception	način percipiranja	<a href="http://www.matica.hr/vijenac/286/Ozbiljniji%20i%20monotoniji/">http://www.matica.hr/vijenac/286/Ozbiljniji%20i%20monotoniji/</a>
nicotine	nikotin	Bujas, Veliki hrvatsko-engleski rječnik



overwork	prekomjerni rad	<a href="https://bib.irb.hr/prikazi-rad?lang=en&amp;rad=459498">https://bib.irb.hr/prikazi-rad?lang=en&amp;rad=459498</a>
palpation	pretraga	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=39720">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=39720</a>
pancreatic cancer	karcinom gušterače, rak gušterače	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=170738">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=170738</a>
physical contact	fizički kontakt	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=173063">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=173063</a>
projective identification	projektivna identifikacija	<a href="http://biblio.irb.hr/prikazi-rad?&amp;lang=ENG&amp;rad=491180">http://biblio.irb.hr/prikazi-rad?&amp;lang=ENG&amp;rad=491180</a>
psyche	psiha	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=23853">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=23853</a>
psychoanalyst	psihoanalitičar	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=5737">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=5737</a>
scientific training	stručno usavršavanje, znanstveno usavršavanje	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=160180">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=160180</a>
self-neglect	samozanemarivanje	<a href="http://www.sigurnomjesto.hr/savjetovanje/posljedice-nasilja/">http://www.sigurnomjesto.hr/savjetovanje/posljedice-nasilja/</a>
socially sanctioned	društveno sankcionirane	<a href="http://hrcak.srce.hr/file/9315">http://hrcak.srce.hr/file/9315</a>
supervisor	voditelj odjela	<a href="http://www.obv.hr/?task=grou">http://www.obv.hr/?task=grou</a>

		p&gid=3
survival strategy	strategija preživljavanja	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=36238">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=36238</a>
synchronicity	sinkronost	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=40329">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=40329</a>
transpersonal quality	transpersonalna osobina	My translation
unconscious	podsvijest	<a href="http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=52565">http://hrcak.srce.hr/index.php?show=clanak&amp;id_clanak_jezik=52565</a>

**Translation:**

Neki govor tijela može biti jasan. Prekrižene noge i ruke upućuju na obrambenost, neprestano trzanje stopalom na anksioznost, crvenilo lica na posramljenost, itd<sup>lxiv</sup>. Pacijenti mogu pokriti oči ili uši kao da žele reći da ne mogu to vidjeti ili čuti. Mogu dotaknuti bolno područje, zaštitnički držati ruke na njemu, ili staviti ruku na srce ako su dirnuti do suza<sup>lxv</sup>. Neki znakovi su mnogo suptilniji: brže disanje, promjena veličine zjenica ili škrgutanje zubima samo su neki od primjera.

Jedan od načina na koji pacijenti komuniciraju je pomoću suza. Uobičajena reakcija u ovakvoj situaciji je da im se doda kutija s papirnatim maramicama, no time im se može poručiti da plakanje nije u redu, što može omesti njihove unutarnje procese. Bolje je promatrati i čekati, te im, kada nastane prirodna stanka ili ako pacijent to zatraži, tada dodati papirnatu maramicu.

**Dodir**

Prvotno rukovanje je koristan i društveno uređen način povezivanja s pacijentom na ljudskoj razini. Njime se sugerira jednakost i suradnja te može pomoći smanjivanju nervoze prilikom susreta sa kliničkim liječnikom. Samo rukovanje može nam nešto govoriti, poput snažnog, ali drhtavog stiska ruke mršavog, terminalno oboljelog čovjeka koji govori: „Mučim se da zadržim kontrolu“<sup>lxvi</sup>. Neki pacijenti mogu promašiti vašu ruku jer su pretrpjeli moždani udar, neki su slijepi pa im trebate podignuti ruku, a postoji i hladni, znojni stisak ruke uzrokovan strahom.

Liječnici se nalaze u privilegiranom položaju u kojemu im je dozvoljeno pregledati pacijente, a medicinske se sestre brinu za njihove tjelesne potrebe, time koristeći tjelesni dodir. Iako se to radi iz prvenstveno medicinskih razloga, time možemo ujedno doznati nešto o pojedincu.

Na primjer:

- Ona ne dozvoljava da je pregledaju.
- On drži trbuh napetim prilikom pregleda.
- Ona nije vodila računa o svojoj kolostomskoj vrećici, što joj je oštetilo kožu.
- On ima uznapredovali rak pluća, a prsti su mu još uvijek žuti od nikotina.

- Ona ima ubodne rane od igle na ruci zbog dugotrajnog uzimanja heroína.
- Na njegovoj je podlaktici istetoviran broj koji mu je bio dodijeljen u koncentracijskom logoru za vrijeme Drugog svjetskog rata.
- Ona ima veliki, brzorastući rak dojke koji je godinama ignorirala.

No pregled nema samo opservacijsku svrhu. Dodirom prenosite pacijentu svoje raspoloženje onoliko koliko to činite riječima. Sjećam se da sam, kada sam bio student medicine, nazočio pregledu u kojem je specijalist s tolikom silom pregledao trbuh pacijentice s rakom gušterače da ju je ostavio u snažnim bolovima. S druge strane, njime možete pokazati i poštovanje, nježnost, snagu, vještinu, zanimanje i temeljitost<sup>lxvii</sup>. Dodir ima intimno i umirujuće svojstvo koje se koristi u masaži. Klinički pregled ili postupak njegovanja može isto tako imati terapijski, ljekoviti učinak. Doktorica Rachel Naomi Remen (1997: 238-240) dala je zanimljiv primjer toga. Na radionici za doktore na kojoj podučava obrađuje se dio o terapijskom učinku dodira, *hands-on healing* (liječenje dodirom)<sup>lxviii</sup>, kako ga zove, koji predstavlja odmak od načina na koji liječnici dodiruju pacijente, no koji je vjerojatno već otprije poznat medicinskim sestrama. Ona je izjavila sljedeće: „Iako je nevjerojatna privilegija služiti se time kod pacijenata oboljelih od raka, vidjeti liječnike kako liječe jedni druge jedna je od najdirljivijih stvari kojima sam ikada svjedočila.“ Čini se kako „duboko i intuitivno poznaju međusobne rane“. Jedan liječnik je prolazio kroz razvod i lokalizirao je bol urokovanu time u svojem srcu. Opisao je kako je njegova suradnica, kirurginja, stavila svoju ruku na njegova prsa. „Bio sam zapanjen koliko je njena ruka bila topla i kako me nježno i pažljivo dodirivala... Toplina njene ruke kao da je... Okružila moje srce... Činilo mi se kao da je držala moje srce u svojoj ruci... Osjetio nam snagu njene ruke, koliko je čvrsta bila...“

## Miris

Čini li se da je miris nebitan osjet prilikom brige za nekoga? No i on ima svoju ulogu:

- Muškarac koji bazdi po alkoholu u 9 sati ujutro. Kako je postao alkoholičar?
- Osjećaj srama žene kod koje se osjeti miris urina, no poriče da je inkontinentna.
- Smrad neopranosti čovjeka koji je primljen u bolnicu zbog samozanemarivanja. Zašto je prestao voditi brigu o sebi?

- Žena koja je oduvijek koristila parfeme i onda je jednog dana prestala. Zašto?

## BRIGA O UNUTRAŠNJOSTI

### Misaoni procesi<sup>lxix</sup>

Carl Rogers (1961: 18) rekao je sljedeće o razumijevanju:

Shvatio sam da mi je od neizmjerne važnosti kada si dozvolim razumijevanje za drugu osobu. Način na koji sam oblikovao ovu izjavu vam se možda čini neobičnim. Je li nužno dozvoliti sebi razumijevanje za drugoga? Mislim da jest. Na većinu izjava koje čujemo od drugih ljudi naša je prva reakcija u tom trenutku<sup>lxx</sup> procjenjivanje ili osuđivanje umjesto da ih pokušamo razumijeti. Kada netko izrazi svoje osjećaje, stavove ili uvjerenja, mi imamo tendenciju da gotovo istovremeno pomislimo „Tako je“, ili „To je glupo“, „To nije normalno“, „To je nerazumno“, „To je netočno“, „To nije lijepo.“ Rijetko kada sami sebi dozvolimo da razumijemo što točno ta izjava znači toj osobi. Mislim da je to zbog toga što je razumijevanje riskantno. Ako si dozvolim da doista razumijem drugu osobu, onda bi me to razumijevanje moglo promijeniti. A svi se mi bojimo promjene. Stoga, kao što sam rekao, nije jednostavno dozvoliti sebi razumijevanje za nekoga, da se temeljito, potpuno i sa suosjećanjem uđe u njegov referentni okvir. To je velika rijetkost.

Većina misaonih procesa u području zdravstvene skrbi centrirana je oko kliničkog liječnika, odnosno „kako *ja* mogu pacijentu riješiti ovaj problem“? Iako je važnost toga jasna, Rogers nas poziva da izađemo iz tog okvira i, kako glasi izreka, stavimo se u pacijentovu kožu (ili njegov um)<sup>lxxi</sup>. Svi smo u nekom trenutku doživjeli to iskustvo i ono je vrlo moćno. Izgleda kao da slušatelj suosjeća s vama. Ono ima veze s ranim djetinjstvom. Jedna od ključnih osobina odnosa između majke i djeteta je da majka odražava ono što se događa njenom djetetu, ona se sa suosjećanjem povezuje sa njegovim emocionalnim stanjem<sup>lxxii</sup> i prenosi ga pomoću izraza lica, pomoću riječi ili boje glasa. Malim bebama je potrebno takvo iskustvo. Ne čudi onda što reagiramo na empatiju na tako organski način (Winnicott, 1988.)

Razumijevanje nije uvijek lako postići. Jedan stariji pacijent pod mojom skrbi je sustavno godinama seksualno zlostavljao svoju kćer. Uopće nije pokazivao znakove da žali za time što je učinio, a ona je, još uvijek pod njegovim utjecajem i unatoč njegovom teškom stanju, njega redovito i submisivno posjećivala. Zašto se onda mučiti i pokušavati razumijeti nekoga

takvoga tko se ponašao tako destruktivno? Tko bi htio ući u njegov referentni okvir? Uz to što postoji profesionalna dužnost skrbi za pacijenta, postoji i bitna razlika između razumijevanja i opravdavanja. Da smo mogli proučiti grozno ponašanje tog čovjeka možda bismo otkrili neugodne istine, možda je i on bio zlostavljan kao dijete, bio žrtva, kao što tako prečesto biva. Time se nipošto ne opravdava njegovo ponašanje, no daje se uvid u njegove motive, što nam nudi jasniji način sagledavanja situacije od bezumnog osuđivanja<sup>lxxiii</sup>.

## Osjećaji

Neizbježno ćete početi osjećati nešto prema svojim pacijentima. Korisno je obratiti pažnju na takve kontratransfere. Oni vam mogu dati korisne tragove<sup>lxxiv</sup>. Ako se osjećate tužno ili ljuto, moguće je da preuzimate te osjećaje od pacijenata<sup>lxxv</sup> unatoč tome što su ih oni potisnuli. Jednostavna pitanja poput: „Kako se osjećate?“ ili „Izgledate pomalo tužno“ mogu pacijentima pomoći doći u dodir sa osjećajima koje su odbacili i s onime što im poručuju.

Jedan oblik toga je projektivna identifikacija, (Jacobs 1998: 53) zanimljiv fenomen kojeg je prvi put opisala psihoanalitičarka Melanie Klein. Primjer projektivne identifikacije dogodio se za vrijeme mogeg razgovora sa rođakinjom koja mi je smireno govorila da će počiniti samoubojstvo nakon smrti njenog partnera. Kada smo izašli sa sastanka, liječnik koji je bio sa mnom počeo je osjećati snažne osjećaje mučnine i beznadnosti koje nije osjećao prije razgovora. Što se bilo dogodilo<sup>lxxvi</sup>? Rođakinja je, ispostavilo se, projektirala svoje neizdrživo bolne osjećaje beznadnosti na tog liječnika, koji ih je upio, identificirao se s njima i proživljavao ih u njeno ime. Ovaj neobičan proces je detaljno obrađena pojava u području psihoterapije. Iz ovoga možemo izvući tri zaključka. Prvo, morate biti svjesni da se tako nešto može dogoditi i da osjećaji koje pritom doživite nisu vaši. Ako to ne prepoznate mogli biste se početi pitati iz kojeg su dijela vaše psihe ti intenzivni osjećaji potekli. Drugo, kada identificirate ovaj proces, onda ga je moguće vratiti natrag na pacijenta ili rođaka. Na primjer: „Mislim da osjećaš nešto što ne želiš pustiti u sebe zato što je toliko bolno.“ Treće, uzmite si malo vremena nakon takvog sastanka da se riješite svih osjećaja koje možda još nosite u sebi, pomoću, recimo, razgovora s kolegom.

Je li prikladno podijeliti svoje osjećaje s pacijentima? Ključno pitanje u ovom slučaju glasi: Hoće li to biti njima od pomoći i koristi? I kada? Obično se može naslutiti što bi i njima bilo korisno. To također ovisi i o odnosu koji ste međusobno izgradili. Neki pacijenti doživljavaju taj zajednički osjećaj kao dio empatijske veze između vas dvoje te im pomaže u njihovom

unutarnjem procesu. Stoga: „Rastužilo me kada ste mi rekli o svojem gubitku.“ Oni osjećaju da se povezuju s njima na osobnoj razini, da ne zauzimaju samo svoju ulogu kliničkog liječnika. Neki drugi to ne smatraju primjerenim. Žele da budete kompetentan i profesionalan liječnik ili medicinska sestra<sup>lxxvii</sup> koji će im dati odgovore na pitanja te vas ne žele vidjeti u drugačijem svjetlu. Ovakav fleksibilan pristup razlikuje se od tradicionalnih stavova nepristranog kliničkog ponašanja kada osjećaji rijetko kada imaju ikakvu ulogu<sup>lxxviii</sup>. No moguće je pokazati i kompetenciju i brižnost u odnosu prema pacijentima.

Ponekad za vrijeme susreta s pacijentom proživljavate osjećaje vezane uz vaš osobni život, poput tuge zbog smrti bliskog prijatelja ili bijesa prema kolegi s kojim je teško raditi. Oni su važni, no za vrijeme susreta s pacijentom morate ih „ograditi“ i nakratko spremati kako biste svoju pažnju mogli posve usmjeriti na bolesnika. Kasnije, kada imate vremena za sebe, možete im se vratiti i posvetiti im se koliko je potrebno. Ovdje se radi o profesionalnom pristupu vašem poslu. Ako su vam osjećaji toliko snažni da ih ne možete ograditi, onda je bolje da uzmete malu pauzu, što može uključivati razgovor sa kolegom ili voditeljem odjela, sve dok ne preuzmete kontrolu nad njihovim intenzitetom. Ovakav pristup razlikuje se od potiskivanja osjećaja u nesvjesno u pokušaju da zadržite kontrolu.

## **Tijelo**

Bilo koja misao, osjećaj ili opažanje koje doživite utjecat će na vaše tijelo. Ako se osjećate ugroženo, vaš puls i disanje će se ubrzati, a vaše zjenice raširiti. Ako ste tužni, suze se mogu početi formirati u vašim očima, možete početi jecati i vaše grlo se može stisnuti<sup>lxxix</sup>. Ako niste u doticaju s onime kako se osjećate, ispitajte svoje tijelo. Odredite što osjećate i fokusirajte se na to. Tada biste mogli primijetiti kako oni prerastaju u emocionalno stanje. Osjećaj težine u prsima može prethoditi osjećaju tuge, a nemir može biti uvod u bijes. Tijelo nikada ne laže.

Česte tjelesne reakcije osoblja uključuju glavobolju, umor ili pospanost. Iako ne iznenađuje činjenica da umorne sestre i iscrpljeni liječnici osjećaju to zbog nedostatka sna ili prekomjernog rada, te reakcije mogu biti indikator onoga što se događa s pacijentom:

- Glavobolja: anksiozni pacijent koji priča toliko brzo da ne možete sve upamtiti.
- Umor: razgovor s melankoličnim pacijentom.

- Pospanost: ovo može ukazivati na to da se emocionalno stanje nesvjesno potiskuje jer je previše bolno ili ugrožava pacijenta.

## **Intuicija**

Unatoč njihovom stručnom usavršavanju, čak i liječnici koriste fraze poput: „Moj instinkt mi govori da...” ili „Nemam dobar osjećaj o ovome“ ili „Ne znam u čemu je stvar, ali...” ili „Imam neki osjećaj o ovome“ u svojim svakodnevnim poslovima. U drugim kliničkim disciplinama to možda nije velika smetnja. Uvijek bih obratio posebnu pažnju kada bi mi medicinska sestra rekla da pacijent ne izgleda dobro, iako ne bi mogla reći zašto je tako. Takvi predosjećaji su se često ispostavili točnima. Neke medicinske sestre s kojima sam radio su čak unaprijed znale kada će pacijent preminuti. U praksi, stoga, pridodajemo važnost našim intuitivnim reakcijama čak i u nedostatku objektivnih dokaza. Smatram da ima smisla postupati prema intuitivnim reakcijama kao prema hipotezama koje se trebaju provjeriti, neke se ispostave točnima, neke netočnima, no ako ih posve ignoriramo tada bismo mogli izgubiti potencijalno koristan način razumijevanja.

Već smo dotaknuli temu polarnosti moždanih funkcija, racionalnosti na jednoj te mašti, emocijama i shvaćanju cjelina na drugoj, kao i njihov kompleksan odnos s aktivnostima lijeve i desne moždane polutke. Jedno shvaćanje intuitivnih reakcija<sup>xxx</sup> kaže da se one događaju kada psihološka aktivnost koja se prvotno počne odvijati u desnoj moždanoj polutci percipira situaciju prije njenog racionalnog partnera na lijevoj strani, ili privremeno preuzme dominantnu funkciju nad njim. U takvim trenucima svijest proizlazi iz shvaćanja cjelina, osjećaja i vizualnih dojmova, drugim riječima, iz intuitivnog načina percipiranja. To znači da je ovo način procesiranja doživljenoga koji je jednako značajan kao analitički pristup lijeve moždane polutke i koji ga nadopunjuje, objedinjujući ih radi pružanja potpunije percepcije koju oni zasebno ne bi mogli pružiti (Carter 1999: 40). Drugi tvrde da je intuicija transpersonalno svojstvo koje proizlazi iz viših razina svijesti (vidi poglavlje 5).

## **Proces**

### **Priče i značenja**

Svaki se klinički liječnik susreo s pacijentima koji neumjereno pričaju o svojoj bolesti, uvježbavaju svaki detalj, ponavljaju izgovoreno te daju gomilu klinički nebitnih informacija.



Iako je to frustrirajuće za liječnika, postoji drugi način gledanja na to što se događa. Pacijenti pričaju priču, onu o svojoj bolesti, i njima je bitno da to čine.

Priče su dio ljudske kulture i služe za zadovoljavanje dubokih potreba: da daju smisao našim životima, da pronađemo značenje u njima. Upravo je to ono što pacijenti pokušavaju napraviti kada se prisjećaju priče o svojoj bolesti. Zašto je to važno? Trebamo značenje u našim životima na jednak način na koji trebamo zrak koji dišemo, to je poput zlatne niti koja nas vodi kroz labirint života. Osoba koja je uvučena u beznačajnost je osoba u krizi.

Ovu potrebu je demonstrirao Victor Frankl (2004., prvi put izdano 1946.), zatočenik koncentracijskog logora za vrijeme Drugog svjetskog rata. Bio je psihoterapeut i znao je opasnosti od ulaska u stanje očaja u ovakvim ekstremnim situacijama. Njegova strategija preživljavanja bilo je proučavanje ponašanje stražara i zatočenika iz perspektive svoje profesije. Primijetio je da su zatočnici koji su imali osjećaj svrhe u životu češće preživljavali od onih koji nisu imali taj osjećaj. Kao liječnik pomagao je traumatiziranim zatočnicima te je organizirao jedinicu za sprječavanje samoubojstava. On je sam održavao sjećanja i slike vremena provedenog sa svojom ženom prije rata živima tako da se neprestano prisjećao nje. Cilj mu je bio da ju ponovno vidi nakon rata. On je preživio, no njegova žena je preminula u jednom drugom koncentracijskom logoru. On je kasnije razvio novi oblik psihoterapije, logoterapiju, zasnovanu na značenju.

Ovo, stoga, nije tek puka ideja, ono nas može održati na životu. Kod umirućih to možda ne vrijedi za njihovo tijelo, no vrijedi za njihovu psihu i duh. Mnogi ljudi doista žive kada umiru i kažu da su se osjećali najviše živima za vrijeme svoje bolesti nego kada su bili zdravi. Njihovi prioriteti su se prebacili na stvari i ljude koji su im važni u životu.

Pacijenti će sami razviti shvaćanje svoje bolesti. Neki žele dobiti klasično medicinsko objašnjenje što je uzrokovalo bolest. No neka žena može zaključiti da je uzrok njenog raka dojke bila ozljeda na području dojki koju je pretrpjela šest mjeseci prije postavljanja dijagnoze, unatoč tome što se rak manifestirao mnogo ranije. Na sličan način neki muškarac može imati osjećaj da je njegov tumor na mozgu povezan sa frakturom lubanje koju je pretrpio u automobilskoj nesreći. Pacijenti se mogu čvrsto držati svojih ponekad idiosinkrastičnih dojmova, čak i u slučajevima kada se oni ne poklapaju sa medicinskim činjenicama. Jedan način shvaćanja ovakvih pojava je taj da predstavljaju ono što Jung zove „sinkronost“ (Storr 1998: 339-341) što je neobičan fenomen u kojemu se dva događaja

dogode u isto vrijeme i povezani su značenjem, ali ne i kauzalnošću. Sličan je primjer situacije kada razmišljamo o prijatelju kojeg nismo vidjeli godinu dana i onda nas on nazove za nekoliko minuta. Jung spominje primjer žene koja se sjetila da je vidjela okupljanje ptica ispred prozora sobe u kojoj su umrle njena majka i baka. Nekoliko godina poslije njenom suprugu je pozlilo na ulici i na samrtni je doveden doma. Ona je već prije toga bila akutno anksiozna zbog jata ptica koje je sletjelo na njihovu kuću (u vrijeme kada je postao bolestan) i zbog kojeg se pribojavala da je smrt neizbježna, što se pokazalo istinitim.

Iako je važno uvažiti pacijentovo mišljenje, situacija kada bi se njihovo mišljenje trebalo pokušati promijeniti je ona u kojoj misle da su dobili rak vlastitom krivnjom ili kao kaznu<sup>lxxxii</sup>. Tako je jednu stariju ženu mučio osjećaj straha i krivnje kada je bila primljena u hospicij. Nakon što se zbližila sa osobljem priznala je jednom od njih da je kao tinejdžerica rodila nezakonito dijete. Za nju je njen ginekološki rak bila kazna za tu, kako ju je smatrala, sramotnu tajnu. U ovom slučaju je očito bilo potrebno raditi s njom na tome da oprostí sama sebi. Ključan dio ovoga bilo je da ona shvati da je osoblje neće osuđivati, nego prihvatiti je i poštovati onakvu kakva jest.

Klinički liječnici imaju dugu tradiciju pričanja priča, shvaćajući njihovu važnost. Neki od pisaca koji su ujedno bili liječnici su Arthur Conan Doyle, Somerset Maugham i Čehov. Dame Cicely Saunders, koja je prvo bila socijalna radnica, zatim medicinska sestra i naposljetku liječnica<sup>lxxxiii</sup> često je pisala o umirućim pacijentima pod njenom skrbi. Nadalje, bolest i umiranje su česte teme romana, pjesama, drama ili osobnih zapisa. Shakespeareov „Hamlet“ obrađuje teme depresije i samoubojstva. Tema grčkog mita o kentauru Hironu, kojeg je pogodila otrovna strelica, je neizlječiva rana. Pjesma Dylana Thomasa „Ne idi tiho u tu dobru noć“<sup>lxxxiiii</sup> govori o bijesu umirućih. U ovim slučajevima možemo vidjeti kako se metafore koriste za prikazivanje neartikulirane sirovosti umiranja. Jednu stvar koju možemo napraviti je pomoći pacijentima pronaći vlastite metafore u pričama o vlastitoj bolesti.

Jean-Dominique Bauby, koji je pretrpio snažan moždani udar koji ga je ostavio paraliziranim i u nemogućnosti treptanja jednim okom, učinio je to tako što je napisao zbirku priča o svojoj bolesti. Kako? Koristeći sustav treptaja kojim je zapisničaru prenosio riječi i slova. Cijela je knjiga napisana na takav nevjerojatno iscrpljujuć način. Nazvao ju je „The Diving Bell and the Butterfly“ (Ronilačko zvono i leptir). Ronilačko zvono je njegov prikaz paraliziranog tijela, a leptir predstavlja njegov um pušten na slobodu. On dirljivo opisuje kako je mogao

pustiti da ga njegova mašta odvede gdje god je htjela, u daleke zemlje, u povijesne i mitološke priče, u posjet voljenima i u sjećanja na djetinjstvo. Pisao je poput pjesnika o malim događajima u njegovoj svakodnevnici, o posjetu logopeda, o šetnji u invalidskim kolicima te neumornim pokušajima komuniciranja s posjetiteljima. Umro je nedugo nakon što je završio knjigu. (Bauby 1998.)

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<sup>i</sup> The choice of translating Verica into Vera lies in the choice between domestication and foreignization of the target text. The reason for choosing domestication as the preferred translation strategy in this case is the need for a placeholder name. What is meant by that is that the author used the Croatian name Verica to designate an example female, someone whose existence is irrelevant for the text in question. The name Verica does not have a connotation of an ordinary or a placeholder name in English because it is an uncommon name in English speaking countries. One might argue that the name Vera is also uncommon and not “ordinary” enough to be perceived as a placeholder name, but in this text the placeholder name does not have to be completely “ordinary” or unmarked because it gives the translator an opportunity to convey the author’s style of writing.

<sup>ii</sup> In the source text the phrase used here is: “dobar, manje dobar ili mnogo bolji”. This sequence of adjectives and their modifiers cannot be translated literally as “good, less good or much better” because the phrase “less good”, although possible, is unusual and rarely used. Therefore, the preferred translation strategy is to use a paraphrase and translate it as the more commonly used comparative “worse”.

<sup>iii</sup> The original word here is “druženja”. In the Croatian language this is a very broad, but common term. It has a very informal connotation and is usually used to describe activities between two close people. One has to bear in mind all these implications when choosing a proper translation equivalent. In this translation the phrase used to achieve this is “(when they were) spending time together” because it has an informal connotation and also gives an impression of a broader term.

<sup>iv</sup> The original phrase here is “partnerska veza”. This is an acceptable phrase in Croatian and refers to a romantic relationship between two partners. It is also a broad term, almost identical to “romantic relationship”, but puts more emphasis on the partners. The target term used here is “romantic partnership”, with the modifier “romantic” used in order to create a difference between the primary meaning of the word “partnership”, used in business or legal jargon for business partnerships or partnership contracts, and the intended meaning of a “romantic relationship”.

<sup>v</sup> The original phrase here is “zaslijepljenost zaljubljenosti”. There are two main issues with this phrase: one is the translation of the word “zaljubljenost”, the other is the translation of the noun phrase with an appositive. “Zaljubljenost” in Croatian is the state of being in love, but the love in question is not a deep, serious love, it is closer to the English term “infatuation”. In the end the preferred target term is “infatuation” because it conveys the meaning of a temporary state of affection. The other problem is the translation of the entire phrase. Creating terms by adding an apposition to the main noun in a noun phrase is a very common procedure both in Croatian and in English, but in this case it was not possible to create a satisfactory term in English and keep the apposition + noun construction, therefore, the final translation is “(be) blinded by infatuation”.

<sup>vi</sup> The original phrase is “Mi vidimo ono što je u skladu s našim naočalama”. The meaning of this phrase is unclear even in the source text, because the usual phrase is the idiomatic “vidimo svijet kroz ružičaste naočale” (we see the world through rose colored glasses). The author probably wanted to make a reference to this idiomatic phrase, but in the end created an unusual phrase which is difficult to translate directly. In this case the translator used a descriptive approach and paraphrased the intended meaning of “seeing the world how one wants to see it”.

<sup>vii</sup> The phrase in the source text used here is “zloupotreba fizičke/verbalne nadmoći”. A literal translation of these phrases is possible, which would result in “abuse of physical/verbal dominance” but the collocation “verbal dominance” is rarely used to denote abuse. Extensive Internet search has shown that it is most commonly used in speech-related sciences for extremely verbal individuals who do not necessarily use this

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verbal dominance in a negative way. In order to convey the intended meaning of “abuse”, the translator resorted to near synonymy by using a broader term “physical/verbal abuse”.

<sup>viii</sup> In the original text, the word used here is “komunikacija”, which translates to “communication”. Author’s use of this word in this context is an unusual choice and it needs clarification through a descriptive equivalent, which is achieved by using the word “relationship” instead of “communication”.

<sup>ix</sup> This is an unofficial translation of Džore Držić’s poem *Odiljam se* provided by the translator of this text. In order to provide the target audience with all the necessary information about the source text, it is imperative that all phrases or texts, such as titles, poems or book quotations be translated even if no official translation exists.

<sup>x</sup> The word used in the source text is “banka” (bank), but if we were to translate it literally, the result would be an odd phrase. The author probably wanted to highlight all the aspects necessary to achieve the desired result by comparing the process of building a relationship to actual construction work. In order to convey the intended meaning, we have to enter the domain of construction work and find an equivalent to “financial investment”: In construction, the investors are those who finance construction project, therefore the preferred translation strategy is to use a near synonym for the word “banka”.

<sup>xi</sup> In order to produce a sentence which follows the rules of English syntax more closely, it was necessary to invert most of the syntactic elements in the source text.

<sup>xii</sup> The author used the word “žalopojke”, which is rarely used in Croatian language. It is also quite archaic and has a very specific use. Some source term options were “complaints”, “cries” or “weeping”, but in the end the source term used is “lamentations” since it has Biblical connotations, and is, just like the term in the source text, often used for dramatic effect.

<sup>xiii</sup> In the source text the phrase used here is “neki učine neuspješnima”. The word “sabotage” is not a functional equivalent, but it is a near synonym which conveys the intended meaning of “people deliberately doing something in order to not achieve something”.

<sup>xiv</sup> Because the original phrase “bez lažne krune i lažne ljepote” would sound odd if translated literally as “without a false crown and false beauty” the preferred translation strategy was to use near synonyms.

<sup>xv</sup> In order to provide the target audience with all the necessary information from the source text, it is imperative that titles, poems or book quotations be translated even if no official translation exists. Therefore, in this text, every title of a work that has not been translated into Croatian is left in the original language, but the translation is provided in brackets, along with the year of publishing.

<sup>xvi</sup> “Mali od palube” is an informal term, used mostly in the Croatian region Dalmatia, sometimes as a derogatory term for a naval apprentice. Although it is rarely used and may even be considered a dialectal expression, it conveys the intended meaning and functions as a functional equivalent.

<sup>xvii</sup> The term “powder monkey” has been left in the original because there is no functional equivalent in the Croatian language. Because there is a short description of a powder monkey in the sentence following the introduction of this term, it is not necessary to find a functional equivalent, but, in order to provide the reader with all the necessary information, a literal translation is given in the brackets.

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<sup>xviii</sup> The word “colored” was translated as “crnački” in order to convey the derogatory connotations.

<sup>xix</sup> The syntactic change was made according to the rules of Croatian syntax.

<sup>xx</sup> The phrase in the source text is “unleash all kinds of chaos”. The main issue with this expression is that it has a metaphoric meaning which has to be preserved in the target text by using another, similar metaphoric expression. Because there is no functional equivalent in Croatian, the preferred procedure is to use a near synonym.

<sup>xxi</sup> The translation strategy used here is compensation. Since this book has not been translated into Croatian, it is necessary to provide the reader with as much information as possible for understanding the text. Therefore, the word “čitanka” is added before the title of the primer in order to clarify what type of book it is.

<sup>xxii</sup> Because there are different versions of the Bible, the fifth commandment is actually the fourth commandment in the Croatian version of the Bible. Therefore, it has to be translated as “Četvrta Božja zapovijed”.

<sup>xxiii</sup> This is an unofficial translation provided by the translator of this text.

<sup>xxiv</sup> This unofficial translation tries to reflect the way of naming mythological beings in Slavic mythology.

<sup>xxv</sup> There is no functional equivalent in Croatian for the word “antislavery” used here as a premodifier in a noun phrase. The preferred translation strategy is to take a descriptive approach and create a descriptive equivalent.

<sup>xxvi</sup> In the source text the words used are “andirons and fender”. These are the parts of protective fence of wooden fireplaces. There is no functional equivalent in Croatian; therefore, in this case, the solution was to take a descriptive approach, use a hypernym and translate it as “mjedena ograda od kamina”.

<sup>xxvii</sup> The decision to resort to a reduction of the source text phrase, that is, to omit the word “white” is due to the odd phrase it would create, either by producing a literal translation “bijelo dijete čitatelj” or by creating a descriptive equivalent such as “djeca čitatelji koja su bijelci”. Because the connotation of racial inequality has already been introduced in the same paragraph, this strategy is justified and should not result in the omission of necessary information.

<sup>xxviii</sup> It should be noted that all translations of *Anne of Green Gables* provided here are not the official translations.

<sup>xxix</sup> There is no functional equivalent in Croatian for the phrase “Well, isn't this a pretty piece of business”, so, in order to keep the humor of the original phrase, the translator decided to paraphrase this and create a nonce expression.

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<sup>xxx</sup> The decision to use archaic Croatian words, expressions and sentence structure is to keep the language of the novel, which was written at the turn of the century.

<sup>xxxi</sup> There is a grammatical error in the second part of the original sentence. It is missing a verb. It was not easy figuring out exactly what the context was without this important syntactic element, but despite that, a final translation was provided based on the information given in the first part of the sentence.

<sup>xxxii</sup> To keep the text free of unnecessary information, some less important parts have been omitted, such as “od početka” in the original version of this sentence.

<sup>xxxiii</sup> Since there was no direct translation for the term “bifora”, I decided to leave the original term in italics and add a short descriptive premodifier before it to explain what the term refers to.

<sup>xxxiv</sup> The original verb used here was “probijati”. However, in order to avoid creating an awkward-sounding phrase such as “by breaking”, or “by punching out”, this verb was replaced with the verb “to remove”.

<sup>xxxv</sup> In this paragraph, as well as in some other paragraphs, all sentences begin with a verb in the passive voice. The order of the syntactic elements was changed here in order to reflect the syntactic structure of the English language.

<sup>xxxvi</sup> The original phrase is “korištenje velikotaborskog uzvišenja”. This was rephrased by using the verb “to inhabit” instead of “to use” and the adjective + noun form was replaced by a noun (genitive) + noun form.

<sup>xxxvii</sup> The original phrase was “u naše krajeve”, but, in order to avoid complicated structures, it was translated as “here”.

<sup>xxxviii</sup> The original title used here was “ban”, which can be used in its original form. However, in order to give a better sense of what were his functions, the decision was made to substitute the title “ban” with a similar title “viceroj”.

<sup>xxxix</sup> When adapting the names of these characters, the decision was made to foreignize their first names, but to keep their last names in the original form.

<sup>xl</sup> All toponyms in the the text were left in the original form.

<sup>xli</sup> This is not a direct translation equivalent of the original phrase “jedan od najznačajnijih protagonista”, but the translation of the word “protagonist” into a suitable equivalent resulted in awkward-sounding constructions. In order to avoid this, it was paraphrased.

<sup>xliv</sup> All institutions have been translated into their official names provided on their official websites, however, I could not find an appropriate translation for this one, and therefore I used my own translation.

<sup>xliv</sup> The original term used here was “našeg”, but, since translating this into “our” would refer to the culture of the reader of the target text, it was translated as “Croatian” to keep the reference to Croatian architecture.

<sup>xliv</sup> Some elements of this final sentence were paraphrased in order to create more simple sentence structures.

<sup>xlv</sup> The original text had endnotes with bibliographic references. In order to keep them in the text, I decided to use footnotes with corresponding numbers. When translating the works cited, I provided both the original titles of companies, magazines and articles in italics, along with their translation in brackets to provide the reader with as much information as possible.

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<sup>xlvi</sup> In the entire text the currency was left in the original form of British pounds.

<sup>xlvii</sup> The original phrase was “in the bath”, but it seemed that “u kadi” or “prilikom kupanja” would not give the desired effect of “thinking about work while performing an action not related to work”, that is why “opuštanje” was added.

<sup>xlviii</sup> In this case, in the original text there was only the name of the institution without the description, but, because there is no direct equivalent in Croatian, the preferred solution was to give the description, followed by the original name of the institution in italics.

<sup>xlix</sup> The original phrase was “the nineties”, but it seemed too vague to translate it with “devedesete” in this context, therefore, some additional descriptions were added to highlight the context of time.

<sup>l</sup> The original phrase was “extra half hour is accounted for”. In Croatia, overtime rates are calculated in hours, not half-hours and, to avoid creating an awkward-sounding phrase, the final choice was to use “hours” as the preferred unit of time.

<sup>li</sup> The original phrase was “tea time”, but, since Croatian has no concept of “tea time”, it was translated as “užina”.

<sup>lii</sup> This is my own translation of the term “Working Time Regulations” for which I could not find an appropriate Croatian translation.

<sup>liii</sup> The switching of the order of sentence elements was to create a better “flow” of syntactical elements in the target language.

<sup>liv</sup> Original „I'm in arrears to the council”; in this case, I decided on domestication. The council refers to a local government authority in England, in Croatia there is no such level, therefore, a broader term was used to convey the message.

<sup>lv</sup> The original phrase was “the southeast” which, to a Croatian speaker, would not convey the message of “the southeast of Britain”.

<sup>lvi</sup> The original phrase was “absentee landlord”, and although the original is not informal, I opted to translate it with a more informal phrase.

<sup>lvii</sup> The original phrase was “contracting out”, which was translated very descriptively because no simple, direct translation equivalent for this phrase could be found.

<sup>lviii</sup> The original phrase was “some parts of the service sector”, but, to sound more natural to a Croatian reader, the final translation was chosen to be “uslužna zanimanja”.

<sup>lix</sup> The original phrase was “hotels and restaurants”. Since this phrase is connected with the previous one, it was necessary to provide professions here.

<sup>lx</sup> The original phrase was “on-call requirements”. No suitable translation for this term could be found, therefore it was translated descriptively.

<sup>lxi</sup> The original word used was “bleeper”. In Croatian, there is no equivalent, therefore it was translated with “mobitel” to convey the intended message or “device which interrupts and invades someone’s personal life”.



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<sup>lxii</sup> The original phrase was “Where the crunching of the gears comes in is in the lives...”. This phrase was difficult to translate because there is no direct idiomatic equivalent in Croatian. In the end the meaning, not the idiomatic phrase, was translated.

<sup>lxiii</sup> The original phrase was “family tea”. Since there is no culture of tea in Croatia, domestication was performed and the term “užina” was used.

<sup>lxiv</sup> In this case there is no “etc” in the source text. “Itd.” was added in order to avoid using semicolons.

<sup>lxv</sup> In this case two independent sentences in the source text were merged into one in the target text in order to avoid placing a conjunction at the beginning of the second sentence.

<sup>lxvi</sup> In the source text the original phrase used was “stay in charge” but I decided to paraphrase it in order to create a simple phrase that will convey the intended meaning.

<sup>lxvii</sup> The last word of the sentence in the original text was “unhurriedness”. The choice of using “temeljnost” was in this case made in order to convey the meaning of “taking your time to do something properly and not hurry”.

<sup>lxviii</sup> In order to provide the reader with the maximum amount of relevant information, the choice was made to keep the original phrase but to provide the Croatian translation in brackets.

<sup>lxix</sup> In the source text the term used was “thinking”. Because this “thinking” encompasses the ways in which people think, and the thought processes they experience, the decision was made to translate it as “misaoni proces” to highlight the fact that it encompasses all of the aforementioned factors.

<sup>lxx</sup> The term “immediate evaluation” was broken down into its constituent parts and paraphrased in order to avoid forming awkward phrases such as “trenutačna procjena” or “procjena na licu mjesta”.

<sup>lxxi</sup> The idiom used in the source text was “to step into the patient’s shoes (or even slippers)”. The corresponding idiom in Croatian is “staviti se u (nečiju) kožu”. The decision was made to translate the idiom in the source text with its Croatian equivalent and to lose the shoes-slippers analogy. To keep the play-on-words, and due to the fact that this textual segment deals with thinking and thought processes, the analogy of “skin-mind (koža-um)” was made.

<sup>lxxii</sup> The phrase in the source text is “feeling state”. In order to avoid using any phrase containing the word “osjećaj” the decision was made to use its synonym “emocija” and translate “feeling state” as “emocionalno stanje”.

<sup>lxxiii</sup> The phrase in the source text was “blind condemnation”. It was paraphrased as “bezumno osuđivanje” because this seemed like a more natural sounding collocation than “slijepo osuđivanje”.

<sup>lxxiv</sup> The sentence in the source text was “They may tell you something useful.” but it was paraphrased as “Mogu vam dati korisne tragove” to reflect the intention of referring to these factors as hints.

<sup>lxxv</sup> To avoid using the Croatian generic “on” and avoid sexism, I opted to change the singular “pacijent” into the plural form “pacijenti” wherever possible and use the appropriate set of pronouns, i.e. “oni, njihovi, njihovo”, etc.

<sup>lxxvi</sup> The choice to use Croatian Pluskvamperfekt tense for the English Past Perfect was made to preserve the sequence of events. The author does not ask why this surge of negative emotions happened, but what where

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the causes for these emotions, and these causes happened before the onset of the surge. Pluskvamperfekt was used in order to reflect this action that happened before a past action.

<sup>lxxvii</sup> The adjectives in two noun phrases were combined in one noun phrase.

<sup>lxxviii</sup> The idiomatic phrase “to enter into equation” used here in the source text was paraphrased because there is no direct Croatian equivalent.

<sup>lxxix</sup> The phrase in the source text was “your voice may become choked”, but there is no similar expression in Croatian, therefore, it was paraphrased.

<sup>lxxx</sup> Whenever possible, the word “intuition” in the sense of “intuitive reactions” was translated as “intuitivna reakcija” to avoid using the abstract noun “intuicija”.

<sup>lxxxi</sup> The decision was made to combine the two sentences in the source text into one in the target text to create a better textual flow.

<sup>lxxxii</sup> The phrase in the source text was “Dame Cicely Saunders, who was by turns a social worker, nurse and doctor”. In order to keep the meaning of the phrase “in turns”, this phrase was paraphrased in the source text by adding “prvo”, “zatim” and “naposljetku”.

<sup>lxxxiii</sup> The translation of the title was found here <http://www.enciklopedija.hr/Natuknica.aspx?ID=61168>